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SATURDAY, MAY 25, 1872.

LITERATURE

The Days of Jezebel: an Historical Drama.

By Peter Bayne. (Strahan & Co.)

MR. PETER BAYNE is, we believe, author of 'The Church's Curse, and the Nation's Claim,' of 'The Christian Life,' of 'The Testimony of Christ to Christianity,' and of one or two other theological or semi-theological essays. His chief claim, however, to immortality has hitherto been his famous passage of arms with Mr. Swinburne. Mr. Peter Bayne, it seems, had *inter alia* spoken lightly of "the years and achievements" of Mr. Swinburne; to which Mr. Swinburne, after charging his antagonist with "crude fiction" wanting in "breadth, delicacy, sureness of touch," replied, —it was in the *Fortnightly Review* for May, 1869,—"What may be the years and what may be the achievements of Mr. Peter Bayne, I know not. But I do know that the years of Nestor, and the achievements of Napoleon would fail to extenuate fatuity on the one hand and false witness on the other." With the question of "false witness" and of "fiction" as between Mr. Peter Bayne and Mr. Swinburne, we obviously cannot concern ourselves. But if 'The Days of Jezebel' be indeed its author's ripest achievement, it is to be feared that the taunt of "fatuity" is almost justified. So "crude" is it from first to last, so insufferably tedious, so wanting in "breadth, delicacy, sureness of touch," so "weary, stale, flat, and unprofitable," that even Prof. Blackie himself must ere this have regretted those characteristically rash, and but too "well-remembered words of his" which "prevented" Mr. Bayne "utterly abandoning poetical composition."

In the *Chronicles of the Hebrew Monarchy* there is abundance of room for the competent or incompetent critic to read between the lines. Mr. Lowe when at Oxford is said to have startled his examiners by suggesting that Rehoboam was in reality a shrewd financial reformer, who did his best, by levying a poll, by collecting a year's property tax in advance, and by cutting down various sinecure offices, to repair the almost hopeless deficit which the long reign of his father had brought about in the national exchequer. Following in Mr. Lowe's steps, Mr. Peter Bayne has rationalized the life of Jezebel, ascribing to her "a determinate, well-considered policy, carried out with inflexible resolution." Once started on this rationalistic track, it is, perhaps, a pity that he should have left the story of Naboth as it stands. It is but too clear, if we follow out Mr. Bayne's critical method, that Jezebel had a scheme of compulsory national education upon the Sidonian system, and that when, in pursuance of this plan, the vineyard was wanted as a garden of herbs,—or, in other words, as a public botanical garden,—Naboth refused to sell it for state purposes at a reasonable compensation, and so brought upon himself a well-merited punishment. This view, however, has not occurred to Mr. Peter Bayne, who is, indeed, awkward and uncouth in his critical harness, which is a thought too heavy for him, and in which he flounders hopelessly, especially in his footnotes. Most of all is it to be regretted that he should have gone out of his way to blacken

the character of Jezebel herself, and that in a manner for which we are unaware that there is any adequate authority. In language sufficiently explicit to be intelligible to a common juror, Mr. Peter Bayne represents the Queen of Israel as an adulteress. We quote the scene in its entirety, as it has, at least, the merit of brevity:

Scene V. Jezebel's chamber. Daybreak.
JEZEBEL and AZIM.

Jezebel.
Azim, farewell, the hills are touched with light,
We have been Baal and Ashtoreth to-night.

What excuse Mr. Peter Bayne can offer for this cruel calumny we do not know. But as the rest of his drama reads like an elaborate attempt to historically whitewash Ethbaal's daughter, it is possible that he may have felt it his duty to compensate the ascription of unwarranted virtues by coupling with them an equally gratuitous crime.

Historical dramas are proverbially dull, and 'The Days of Jezebel' is no exception to the general rule. Its mechanism is that of the famous drama in which "toads and other loathsome reptiles are seen traversing the obscure parts of the stage," and "companies of Austrian and Prussian grenadiers march across confusedly, as if returning from the Seven Years' War." Act 1, sc. iii., for instance, is thus heralded:

The interior of a cave. One torch, in the recess, shedding a faint light through the place. A company of prophets hiding. A hyæna rushes in. Seeing the light it attempts to escape, but OBADIAH, guarding the entrance, transfixes it with his spear, and it dies, uttering a low, scarce audible moan. A minute afterwards there is heard a trampling of horse-hoofs and then loud voices.

What "the low, scarce audible moan" of a dying hyæna may be like, those who have heard the beast will hardly care to think.

The author of 'Philip van Artevelde' has much for which to answer. Since he first wrote, dramas intended for the closet have flooded the market, such and so many that 'Firmilian' hardly reads like a jest, and we shun a drama as instinctively as did Juvenal a *Theseis*. 'The Days of Jezebel' is—if anything—below the average merit of the average sacred drama. Can Mr. Peter Bayne really wish us to accept this, for instance, as poetry?—

This is impossible; for my acquaintance,
Even to its farthest limit, is confined
To persons of respectability.

Or this?—

I should be much in fault, O king, were I
Less jealous of thy safety and the queen's
Than valiant Azim. If my brow be clear,
It is because my confidence is strong.
Those shadowing clouds will yield no rain of blood.
Almost I marvel that a valiant man
Should be disquieted by rumours vain.

Or this?—

Can he explicitly
Declare that no such man was there, and bring
Either some valid witness, or adduce
Some well-attested circumstance, to prove
His declaration true?

where there is evidently some confusion about the position of the "either." And what monstrous lines are these!—

In his last years the throne of Solomon
Seemed to the general eye to stand secure.
And this!—

So circumstantially laid before us.

And lest Mr. Peter Bayne should plead that when he is commonplace it is only that he

may be true to Nature, we may remind him that the two lines just quoted are put by him into the mouth of Elijah himself, and are by no means the worst piece of violence which he does the prophet in the course of his two hundred pages.

A sacred drama should have about it, from its first line to its last, a sustained and even dignity. Above all, it should be free from the least suspicion of vulgarity. The widow of Zarephath should not speak of her son as "feckless," nor should Elijah upbraid the lad for his "lounging ways," nor should the chief elder so far sink the chief elder in the comic man as to thus address his brother elder:—

Ehud, you put it coarsely—far too coarsely.

Nor should Jonah, when Elijah suggests to him that he may perhaps one day be a prophet himself, reply in the slang of the nineteenth century:—

Rather not.

Much rather not.

Neither should Heman so far forget himself as to tell Elijah to prophesy, and to be quick about it, as in effect he does tell him when, Elijah saying, —

—dumb and still
I must remain until His Breath descends
Whose servant and whose minister I am,—

he replies:—

I know, my lord, full well, and reverently
Shall I await the finger-touch of God
To set thee moving. *But the time is apt.*

But, to give no further quotations, Mr. Peter Bayne reaches the very acme of commonplace vulgarity when describing the slaughter of the Priests of Baal upon Carmel. The scene is too long to reproduce in all its exquisite funniness. Of Elijah we are told that "a fearful glee"—"a stern mirth"—is in his eye. And, when the Priests of Baal have cried, and leaped upon their altar, and cut themselves, the description thus proceeds:—

Then he laughed aloud,

Great shouts of laughter, till the echoes rang
From crag to crag on Carmel. "Keep it up,
Another dance!" he shrieked; "another song
Leap rather higher; never grudge some drop
Of your dear blood, so precious in his sight.
Ye know he is a god, my reverend friends;
How often have ye told the people so?
Your pretty speeches and the miracles
Which ye have shown them, these were not, of course,
Mere lies assured. He is a god, you know;
Louder, I say; he's old perhaps and deaf,
Out with your beards—that's hopeful—crack your throats

In yelling chorus. Good, good—ha, ha, ha!
He rubbed his hands, waved wildly in the air
His sheepskin mantle, laughed until the tears
Streamed down his face, and all his body shook
With paroxysms of mirth and scorn.

Mr. Peter Bayne professes to be conversant with "Jewish legends." In what Jewish legend he finds that Elijah upon the occasion in question "laughed till the tears streamed down his face," that he "rubbed his hands," and that he "shrieked" to the priests of Baal to "keep it up," we are unable to conjecture. There is but little of this in the 18th chapter of the First Book of Kings.

Nothing would probably more shock Mr. Peter Bayne than to be accused of a deliberate attempt to bring the Bible into ridicule. Those, however, who know him only as the author of 'The Days of Jezebel' will find it hard to believe that he has not some such sinister motive. Those who know him better will regret that, Uzzah-like, he should, in all the fond and earnest simplicity

of an effusive nature, have laid his sacrilegious hand upon the Bible, and should have dared to Peter-Bayne English so noble as is that of our version of the Kings. Mr. Peter Bayne's apology for this outrage is that "whatever talents a person may possess to amuse and instruct others, be they ever so inconsiderable, he is yet bound to exert them." A lame excuse this for so shameful an attempt to torture the Book of Kings into "the true butter-woman's rank to market." Indeed, were it not that Mr. Peter Bayne's stolid complacency and dull good faith in himself were so painfully apparent, it would be a simple duty to accuse him of downright profanity. Perhaps even now he thinks we deal hardly with him. If so, let him first read his own account of the sacrifice upon Carmel, and then turn to his original. If, after this, he write yet another "sacred drama," his blood must be upon his own head.

Supplementary Despatches, Correspondence, and Memoranda of Field Marshal Arthur Duke of Wellington, K.G. Vol. XIV.—Appendix, 1812 to the End of the Military Series. Edited by his Son, the Duke of Wellington, K.G. (Murray.)

THE volume before us contains those despatches and memoranda of the great Duke from 1812 to the end of the military series, which have been hitherto omitted. As a whole, this volume is less interesting than its predecessors, but it includes, nevertheless, two or three important papers which are worthy of notice. Mixed up with the letters and memoranda, written either by the Duke himself or by his order, is a considerable portion of the captured correspondence of the French marshals who conducted operations in Spain. These intercepted despatches cannot fail to prove useful to a future historian of the Peninsular War, should any one venture to enter into competition with Napier. At the commencement of the volume we come across a letter from Marshal Victor, detailing the causes which led to the abandonment of the siege of Tarifa. The following extract is a sufficient justification of the course adopted by the Marshal:—

"Il n'existe plus de chemins, et tout le terrain de Vejer à Medina n'est plus aujourd'hui qu'un cloaque impraticable. Il était devenu impossible à nos convois d'arriver, et il y avait déjà cinq jours que nos soldats éprouvaient la plus affreuse disette; leurs besoins étaient tels, que ne pouvant faire de feu, et mourant de faim, ils mangeaient de la viande crue. Cette circonstance seule justifierait la levée du siège de Tarifa, s'il n'en existait pas d'autres encore plus impérieuses."

At the commencement of January, 1812, Wellington swooped down on Ciudad Rodrigo. Marmont hastily proceeded to concentrate, with a view to giving battle to the English and raising the siege. Writing to Berthier on the 16th of January, he says that on the 21st he will be able to dispose of 60,000 men, with whom he purposes to march to meet the enemy: "Vous pouvez vous attendre à des événements heureux et glorieux pour les armes Françaises." The event must have made him regret that his anticipations had not been somewhat less confident. The Duke was aware of the value of time, and two days before the date fixed by Marmont for the concentration of the relieving army Ciudad Rodrigo fell. The Marshal naively observes

in communicating the fact, "Il y a dans cet évènement quelque chose de si incompréhensible que je ne me permets aucune observation." The anger of the Emperor on receiving intelligence of this event so incomprehensible to Marmont may be imagined from the following extract from a letter of Berthier's:—

"Sa Majesté n'est pas satisfaite de la direction que vous donnez à la guerre; vous avez la supériorité sur l'ennemi, et, au lieu de prendre l'initiative, vous ne cessez de la recevoir. Vous remuez et fatiguez vos corps; ce n'est pas là l'art de la guerre."

Marmont excused himself for his failures by saying that the English army was always concentrated and disposable because it had plenty of money and transports, and that the hay for the English cavalry was obtained from England. Let us, however, abandon the subject of the French Marshals and their failures, and betake ourselves to other topics, of more general interest to the public. As was natural, during five years' warfare in a country so creative of, and famed for, romance as Spain, British officers were the heroes of several adventures. On the 9th of March, 1813, the Adjutant-General writes to express the Commander-in-Chief's displeasure at the conduct of an officer, who, aided by a sergeant and a private, had carried off a young lady. We do not gather that the girl was unwilling to be abducted, and we confess we trust that her lover escaped the punishment with which the Duke threatened him. By a rapid transition we pass from donnas to doctors, one of whom represents that the health of the soldiers will suffer if the latter continue to be deprived of their great-coats. The Adjutant-General states in reply that the great-coat is seldom worn during the day, and that tents having been provided great-coats are not required at night. The reason of the deprivation is thus stated:—

"For a considerable time past it has been recommended by commanding officers of regiments, and the medical officers of the army, to ease the soldier of a part of the weight which he has to carry; and all the officers with whom his Excellency has conversed upon the subject have expressed an opinion (which opinion is confirmed by his Excellency's own experience of five years' service in the Peninsula) that the least objectionable mode of accomplishing this object is to take from the soldier his great-coat whilst actively employed in the field, and this has been done during the late campaign in the Peninsula, although the army have been hitherto without tents to cover them."

In our humble opinion, if both tents and great-coats could not be carried, the latter would have been found more useful and might have been transported on the backs of the mules employed in carrying the tents. On another point we also beg to express our opinion, that the Peninsular ideas were not always correct. We refer to the preference given to pack animals over carts. In 1813 the Duke, through his Adjutant General, emphatically expressed his notions on that subject. It may be deemed presumption to call in question the correctness of the great Captain's views, but under cover of the opinion of so experienced a soldier as Sir Garnet Wolseley we do venture to suggest that in this instance the Peninsular system was faulty.

No one who is not acquainted with the difficulties in the matter of discipline which beset the Duke in Spain, can fully appreciate the merits of his success. Even so late as 1813, the misconduct of soldiers and the irregularities

or negligence of officers would have driven a less determined man to despair. We doubt whether any other British officer of the day could have kept in order that gallant but troublesome army which marched triumphantly from Lisbon to Bordeaux. Nor was it only during retreats that the soldiers strove to burst the bonds of discipline. They were as ill-conducted in the hour of victory as in that of disaster. On the 21st of June, 1813, the French army was signally defeated at Vittoria, and victory was at once accepted as the justification of, and signal for, licence. So late as the 1st of July, order had not been restored, but a stern and pitiless order was issued. On that day the Adjutant-General writes to the Commandant of Vittoria:—

"You will cause the whole of the detachments not on duty to be put under arms for eight hours each day whilst they remain at Vittoria; you will let the soldiery understand that this severity is intended as a punishment for their general ill conduct: and you will further be pleased to send me the names of the officers in command of detachments, whose promotion his Excellency proposes to have stopped; at all events till they shall require the service for the injury their neglect or want of energy has, in this instance, occasioned. I send a Provost Marshal with full authority to execute any soldier found plundering, or committing any act of disobedience amounting to mutiny."

A few pages further on we find a warrant dated the 11th of November, 1813, addressed to the Assistant Provost-Marshal, directing that official to hang a soldier, "he having been detected in bringing into the camp of the 3rd division a mule laden with plunder." On the following day, a Spanish soldier was hanged by the Assistant Provost-Marshal, for plundering and firing on that official's guard. On the same day, a similar fate befell a private of the Brunswick Light Infantry for plunder and for outraging a peasant. His accomplice was forced to be the executioner, and afterwards received thirty-six lashes. Even these severe examples proving insufficient to put a stop to crime, the Assistant Provost-Marshal was sent to Ascaia, with orders to put to death all persons "found in the act of plunder or committal of outrage." The Spaniards seem to have given the Commander-in-Chief especial trouble, particularly after the passage of the French frontier; and we read that on the 18th of December, 1813, the Duke ordered "that General Morillo's corps should be placed under arms an hour before daylight every morning, and remain under arms till an hour after dark, the officers of all ranks being present." The Duke, through the Adjutant-General, grimly remarks that he thus "proposes to convince that General and his corps that they shall serve, and serve in France, with credit to their nation, and advantage to the common cause in which they are engaged." How zealous the Duke was for the discipline and good name of his troops, may be gathered from the fact that certain soldiers, who burnt two window-shutters in their quarters, were not only severely flogged by the Provost-Marshal, but were also compelled to pay 14 dollars, the value of the property destroyed. Another private, who burnt a door in his quarters, received two dozen lashes, and was fined the sum of 5 dollars. Not the least of the Duke's annoyances were the continued applications of officers for leave to go to England, which, in almost every instance, he refused.

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When Napoleon escaped from Elba, the Portuguese were called upon to send a contingent to the allied army. The Duke, however, writing to Lord Beresford, observed that, for fear of Spanish ambition and treachery, it would be imprudent to despatch more than 12,000 or 14,000 men. The Spaniards, he cuttingly remarked, "could not withstand the temptation of the offer of the conquest and possession of Portugal, more particularly as they have a great thirst of military glory; and it is more than probable that they have not gratified it in the previous contest with Bonaparte." British soldiers seem to have been as hard to keep in order during the Waterloo campaign as during the Peninsular War, to judge by a general order of the 27th of June, 1815, in which occurs this passage:—"It is scandalous to see the number that straggle from many of the regiments of the army, solely for the sake of plunder."

We now come to a most delicate subject, and one concerning which it is not unlikely there will be considerable indignation, and much justificatory correspondence. It has been the fashion to deem the conduct of every British corps engaged at Waterloo perfect. That the Duke of Wellington himself did not share the common opinion, is shown by a letter from him to Lord Mulgrave, Master-General of the Ordnance. The letter is so important that we feel justified in giving copious extracts from it:—

"To tell you the truth, I was not very well pleased with the artillery in the battle of Waterloo. The army was formed in squares immediately on the slope of the rising ground, on the summit of which the artillery was placed, with orders not to engage with artillery, but to fire only when bodies of troops came under their fire. It was very difficult to get them to obey this order. The French cavalry charged, and were formed on the same ground with our artillery, in general within a few yards of our guns. In some instances they were actually in possession of our guns. We could not expect the artillermen to remain at their guns in such a case. But I had a right to expect that the officers and men of the artillery would do as I did, and as all the Staff did, that is to take shelter in the squares of the infantry till the French cavalry should be driven off the ground, either by our cavalry or infantry. But they did no such thing; they ran off the field entirely, taking with them limbers, ammunition, and everything; and when, in a few minutes, we had driven off the French cavalry, and had regained our ground and our guns, and could have made good use of our artillery, we had no artillermen to fire them; and, in point of fact, I should have had no artillery during the whole of the latter part of the action, if I had not kept a reserve in the commencement. . . . The artillery, like others, behaved most gallantly; but when a misfortune of this kind has occurred, a corps must not be rewarded. . . . But if a true history is written, what will become of the reputation of half those who have acquired reputation, and who deserve it for their gallantry, but who, if their mistakes and casual misconduct were made public, would not be so well thought of? . . . The army that gained the battle of Waterloo was an entirely new one, with the exception of some of the old Spanish troops. Their inexperience occasioned the mistakes they committed, the rumours they circulated that all was destroyed, because they themselves ran away, and the mischiefs which ensued; but they behaved gallantly, and I am convinced if the thing was to be done again, they would show what it is to have had the experience of even one battle."

Towards the close of the volume are some interesting communications from Lord William

Russell, Lieut.-Col. of the 8th Hussars, and a memorandum of the Duke's on the subject of the tactics and instruction of cavalry. Lord William, writing in 1827, speaks in strong terms of the ignorance of his officers when he assumed the command. To do justice to his able views on the subject of tactics in the space at our command would be impossible; we will, therefore, content ourselves with stating that the chief point on which he insisted was the importance of making cavalry act in single rank. This notion has received the approval of many officers of distinction, and we ourselves believe that the change advocated would prove beneficial.

The general reader will find in the volume before us a most exhaustive memoir—submitted to Prince Metternich in 1818—on the Czar and his Empire. The paper in question gives us a clear insight into Alexander's character, and should be read carefully by all those who desire to study Russian policy during the first quarter of the present century.

In concluding our necessarily brief notice of this interesting volume, we cannot refrain from congratulating the present Duke of Wellington on having made by its publication an important addition to a most valuable series.

M. DE LAVELEYE ON FORMS OF GOVERNMENT.
Essai sur les Formes de Gouvernement dans les Sociétés Modernes. Par M. Émile de Laveleye. (Paris, Librairie Germer-Bailliére.)

THE contributors to the "Bibliothèque de Philosophie Contemporaine" cannot be charged with any neglect of foreign literature. Several volumes of the series consist entirely of analyses of English and German authors, and M. de Laveleye, in the present Essay, refers continually to precedents in foreign political history. His general purport is to set forth the merits of a federal, as distinct from a central or unitarian, form of republican government, and to exhort abstract politicians to read history and recognize the existence of reason in the world before 1789. He writes calmly, but not without despondency; for, while he prefers a republican form of government for France, he asserts that it may be made a mask for despotism, and, indeed, can be nothing else so long as theorists adhere to the abstract notions of 1793, and refuse to be taught by history and realities. They write, he says, as if they knew nothing of the federal republics of Switzerland and the United States.

While M. de Laveleye demands respect for the teaching of history, he is fully aware of the errors that may attend its interpretation, and especially refers to the mistake of looking for guidance to any ancient republics in which slavery was an institution. This one fact makes a profound distinction between the conditions of society in ancient and modern times. In the former no thought of general freedom, as either the birthright or the destiny of all men, existed. This idea was first introduced to the world by Christianity, and its realization—the greatest problem ever presented to the world—is attended with the greatest difficulties. In ancient republics parties might contend furiously for supremacy, and civil war might follow, again and again, without national ruin; for meanwhile the

slaves were, as Mr. Carlyle says, "held steadily to their work." No such formidable results then followed as the paralysis of trade and commerce that must attend revolution in modern times. The capacity of a people for the enjoyment of liberty is, therefore, more dependent now than in ancient times on the maintenance of order. The more serious the divisions of interests among a people, the greater the danger of their finding themselves compelled to sacrifice liberty for the sake of order. Theories of a re-distribution of property are now, says M. de Laveleye, more popular in workshops and other places than any discussions on forms of government, and it is in a dread of the results of such theories that despotism finds its own hope of re-establishment. The intelligent classes know that "the re-distribution" talked of means annihilation. No property can exist without public confidence in the reign of law. Great is the faith of this age in its material wealth; but it is something not yet weighed and manipulated by materialists that gives all their value to such palpable realities as francs, banks, houses, and lands. A fear lest that something—confidence in law—should be shaken, will urge the middle classes in the towns, and the peasantry of the rural districts to submit to a despot, rather than go through anarchy into liberty. That fear is the first great obstacle to the establishment of free institutions in France.

But there is another hindrance,—the fanatical worship of centralization. Since 1793, French republicans—so-called—have been demanding, not simply a republic, but, under this name, a central unitarian government founded on a destruction of all local self-government, and distinguished from absolute monarchy, by a name and a form, but not in reality. What they contend for is absolutism, without its repose—despotism, made more restless and intrusive by a ceaseless dread of revolution. In proportion as this fanaticism has developed itself, it has made government in every form more and more difficult, and it now threatens to make the union of order and freedom impossible. The error is, however, not confined to republicanism. To all the governments that have been set up in France during this century, it might be justly said, "Ye take too much upon you." No free city in the fourteenth century would have submitted to the political extinction that has been inflicted on the French towns and provinces. The self-government of towns and of provincial assemblies, in which freedom was developed, though imperfectly, from the middle-ages down to the eighteenth century, has been ruthlessly destroyed by men of the empire, and by centralizing republicans. The histories of the federal republics of Switzerland and the United States have been treated as if they contained no instruction for political theorists. Centralization, with cold palsy at its extremities and frequent attacks of apoplexy at the head, has been set up as the only *beau idéal* of government. Abstract theory must be carried out, and for a result, we have now, not partisans of the Second Empire, but liberal economists,—M. Passy and M. de Laveleye,—almost despairing of free institutions in France; yet, at the same time, dreading a relapse to monarchy.

We have not space to notice other topics, rather briefly treated by M. de Laveleye. His Essay may be generally commended as thoughtful and concise.

The Fleshy School of Poetry. By Robert Buchanan. (Strahan & Co.)

THIS ill-advised publication calls for the recapitulation of some facts of an order which it would have been pleasanter to forget. The *Contemporary Review* for last October contained a peevish attack upon the work of some living poets, principally Mr. D. G. Rossetti, signed with the unknown name of Thomas Maitland. The real writer was Mr. Robert Buchanan. In our issue of December 2nd we mentioned, in connexion with this fact, our belief that an answer by another hand was preparing for the same Review. The gentleman who had been asked to undertake this task, and whom we credited with the intention of performing it, wrote in our next issue to disclaim such purpose. In the number for December 16, Mr. Buchanan wrote as follows:—"I certainly wrote the article on 'The fleshy School of Poetry,' but I had nothing to do with the signature. Mr. Strahan, the publisher of the *Contemporary Review*, can corroborate me thus far, as he is best aware of the inadvertence which led to the suppression of my name." In the same column appeared Mr. Strahan, and "corroborated" thus:—"You associate the name of Mr. Robert Buchanan with the article 'The Fleshy School of Poetry,' by Thomas Maitland. You might with equal propriety associate with the article the name of Mr. Robert Browning, or of Mr. Robert Lytton, or of any other Robert." The critic and his publisher had not, it seemed, concerted their testimony as skilfully as the case demanded. Mr. Strahan subsequently wrote to the *Pall Mall Gazette*, complaining that the simultaneous appearance of the above explanations had made him look ridiculous, and further avouching that pseudonyms were not unknown in the *Contemporary Review*, and that it was he, the publisher and not the writer, who had chosen this particular one. The real fact was not mentioned, though we do not think it will be denied, that the suppression of Mr. Buchanan's name, so far from being the result of any "inadvertence" whatever, had been due to his own express motion and desire, urgently reiterated from a distance and at the last moment. The writer was thus responsible for the concealment of his identity and its disguise with complacent allusions to himself, and for the statement in our columns that that concealment had been the result of "inadvertence." The publisher was responsible for the substitution of the name Thomas Maitland, and for a variety of observations, of which the above, declaring any other Robert as proper to be named author of the attack as the Robert who wrote it, is a somewhat extreme example. The whole transaction was of that character which one is ashamed to be compelled to denounce, and which is fortunately rare in modern literature.

For Mr. Buchanan's sake, we had hoped that his avowed intention of republishing in his own name—a bravado natural in the first smart of exposure—would have been relinquished on reflection, since it was plain that no compulsory acknowledgment could redeem the original evasion. Not so, however; and we have before us his unfortunate outburst expanded with new matter, of a kind even more injurious to his reputation than the old.

On the wrapper of his pamphlet appears a catalogue of baneful flowers from 'The Whip for White Wantons': that which a Clown speaks Mr. Buchanan applies; and he has it illustrated with a botanical woodcut of dead nettles and nightshades (signifying those writers whose success he cannot school himself to brook without hysterics). There is something pathetic in the way in which his Preface entreats attention to what he calls the real literary question, and away from the personal one; if there is something of effrontery in his reference to his "simple explanation of the facts of the case" in our own columns, which was no explanation of them at all. And he conceives it a defence to say that "three regular contributors to the Review have habitually used pseudonyms"; as if a habitual pseudonym which everybody knows were the same thing as an alias worn once for a special occasion. Aliases so taken up and dropped again are really proper to only one class of the community. The single approach to a precedent, which he quotes, is that of Dean Mansell (usually spelt Mansel), in his contention against Mr. Mill. In the sequel it seems as if Mr. Buchanan meant to stun the ears of the public with strong language; he shrieks and foams; but in his Preface he keeps comparatively within bounds, merely crying "coward," "Mohawk," "querulous and humorsome," against every one whose eyes are open to the fact that the significant part of his performance is not its matter, but the circumstances of its authorship and publication; asseverating that the mask was assumed "for the best of all motives," and that it was his modesty (Mr. Robert Buchanan's modesty) which made him cast Hamlet with himself in the part of Cornelius.

This critic would have done well to practise the sour virtue of contrition instead of returning to his unlucky cue. Some of the shifts to which he is driven in the vindication and substantiation of his charges would be entertaining enough, if only the writer could stop short of intolerable grossness. Will it be believed of Mr. Buchanan that he represents himself as coming up, fresh from a cruise in the Hebrides, to the "great centre which men call London"—ranging, as it seems, the purloins of Leicester Square or Wych Street, nosing out with a wonderful instinct, in photographer's windows and elsewhere, all the symptoms of that which he finely calls the "Leg-Disease," and coming forth to describe them in the interests of public morality with a vocabulary of astonishing force and relish? He constitutes himself *censor morum*, declares Sensualism the sin of the age and more particularly of London, and includes the poetry of the school which he has dubbed fleshy (with an evident notion of having achieved immortality by the epithet) among the instruments of sensualism, together with the criticism which approves that poetry, with theatrical photographs and scandalous newspapers. The idea is spirited, but damages itself, like too many of Mr. Buchanan's ideas, by extravagance and want of *nuance*. His next inspiration we do not quite understand, nor the metaphor in which it is expressed. There exists, it appears, "a Bohemian fringe of society," of which the members "belong to clubs and go to dinner-parties," "publish books, sometimes at their own expense," and

commit other enormities: this "fringe," we learn, is the "seat of a cancer," which must be "destroyed with a terrible caustic." Sensualism is the cancer, Mr. Buchanan seems the terrible caustic destined to destroy it. We do not recognize, in the somewhat broad traits of the description, any known phase or existing section of society; but there is no harm in granting it a hypothetical existence till the remedy shall have worked. Next, we find that Mr. Buchanan has been reading Baudelaire, and guessing about the Italian poets, in order to fortify his indictment with new matter. What he says about Baudelaire is what everybody knows, with the exception of some original spelling, and much indiscriminating exaggeration: what he says about Italian poetry is what nobody but himself has dreamt of; that is to say, that he has heard of the multifarious Italian schools of trivial imitative sonneteering and conceit-writing, and how those schools had at various times a sophisticated influence on English verse; and he has got it into his head that the influence of Dante and his associate poets upon Mr. Rossetti and his—that the perfectly sincere and passionate sympathy of the modern artists with some equally sincere and passionate mediæval, and especially Italian mediæval, modes of thought—can rationally be compared with that. Mr. Buchanan shows both heat of temper enough, and dullness of perception enough, for such a preposterous interpretation to be accountable in him on either score. He lumps all sorts of disparities together into a general mass of "miasmic" influence, which, with increment from Baudelaire and the modern Parisians, he declares to be the inspiration of the "fleshy" school. The English poets of the sixteenth and seventeenth centuries, from whom he quotes in the course of this precious historical summary, he really does know something of, having, it would seem, a good memory for their coarser improprieties; but he is obliged to throw dirt at a good many justly honoured reputations among them in order to prepare the way for the adjectives he has in store for those moderns, whom they do not indeed at all resemble, but to whom he conceives it critical to compare them. When it comes to what Mr. Buchanan calls a "re-examination" of Mr. Rossetti's "House of Life," then his objurgations have the accent of mere frenzy; then we hear about "pits of beastliness" and "sweats of animalism," and feel that to quote such a writer further would serve him by advertising his pamphlet for a place among that literature of "pimpled clerks" which it affects to denounce.

So no more of this splenetic absurdity, of which the like has not been heard of since the days of Curril and Dennis. Do not let us, for fear of losing patience, follow the writer out of the path in which he is the more ridiculous, into that in which he is the more offensive. Not only Mr. Tennyson, but many other of the names that should be most sacred, come in at his hands for that kind of eulogy which is insult. If Mr. Buchanan wishes for no worse fate than pity, let him avoid fulsomess, and stick to denunciation. Then he is sure to command at least compassion by the droll helplessness of his petulance. A terrible caustic must be hard up when he thinks it sharp to say of Mr. William Rossetti that perhaps "he will be known to bibliographers as the editor of the worst

edition of Shelley which has yet seen the light"; and to return again and again to his childish assumption that the poetry which is his aversion, has been studied with pleasure, and spoken of with admiration, by none but the personal friends of the writers. We fear that Mr. Robert Buchanan himself must have malicious "friends," who have urged him to the amplification and republication of this ill-omened piece. How else explain the exquisite blunder still standing in his text, of "Mr. Darwin's famous chapter on *Palæogenes*," or the repeated reference to Baudelaire's "*Fleurs de Mal*" and "*Petites poèmes en Prose*," and more kindred exhibitions which we do not care to dwell upon? Mr. Buchanan tells how the miasmic influence of Italy "generated madness even as far north as Hawthorn and Edinburgh." What influences may have generated so much foolishness even as far north as the Hebrides we cannot tell; but only that the foolishness is there, and has ended in a worthless and discreditable treatment of what might have been made a perfectly just and interesting question of criticism.

NOVELS OF THE WEEK.

No Fatherland. By Madame van Oppen. 2 vols. (S. Tinsley.)

Under the Red Dragon. By James Grant. 3 vols. (Tinsley Brothers.)

The Bridal Bar: a Novel. By J. Panton Ham. 3 vols. (Newby.)

The Golden Lion of Granpere. By Anthony Trollope. (Tinsley Brothers.)

IT may seem a strong thing to say, but we believe it to be true, that '*No Fatherland*' is the silliest story that ever was published. What it is all about and what it means must always remain a puzzle; the only more difficult question is, in what language is the book written? Apparently a regard for the weakness of English printers has led Madame van Oppen to cultivate that language to some extent, and in this she has shown some sagacity, for a fearful hash has been made of her German. Yet, though the narrative parts are mostly in English, no sooner do we come to the conversations, which, indeed, occupy the bulk of the book, than we are embarked on a polyglot ocean. First a page of French, then a page of English interspersed with German words, then perhaps a double complication of French and German, make up abundant variety. Such a method of writing might seem likely to be of service to young ladies in schools who are studying modern languages, and both the idioms and the tediousness of Madame van Oppen's book would enable it to furnish a copious stock of "impositions." Even from this point of view, however, it cannot be implicitly recommended.

There is a lawlessness about the character of the heroine which might prove subversive of discipline. Sentiments are scattered about the book which might be fatal at once to propriety and to historical tradition. We do not know whether a well-conducted girls' school would be led astray by the example of a strong-minded young woman who is always inveighing against the Jesuits, and is frantic in her admiration of the Emperor Nicholas and some of the Prussian princes; but at all

events, Pinnoch would not survive the revelation that James the First was a Roman Catholic, while Lemprière would lose all his attractions by the side of a description of "the other members of the Olympic family, Ceres, Terpischora, Pan, Orpheus, Hebe, Saturne (*sic*), Hymen, Janus, and Neptune." The only drawback to our enjoyment in reading this last passage is that, as it describes a row of statues in a garden, it recalls too vividly the similar decorations of the Groves of Blarney,

the heathen goddesses rare,
Juno, Venus, and Nebuchadnezzar,
All standing naked in the open air.

We cannot of course suspect Madame van Oppen of plagiarism, though in another part of her book she has reproduced (and spoiled) one of the happiest ideas in '*The Autocrat of the Breakfast-Table*.' Yet these few reminiscences of other books do not detract from the singular originality of this story. We have spoken already of its style, which was probably never equalled except in the early days of the building of Babel, before the confusion of tongues had become generally recognized. Yet the matter is equally strange, and we are often at a loss to know whether we are in the region of fiction, or in that of political allegory. The first volume presents us to flirtations between a young American girl and the son of the Emperor Nicholas. A morganatic marriage is proposed, but the Emperor himself comes to the hotel where the American family is staying, and forbids the banns in a variety of languages. The young lady leaves St. Petersburg in despair, returns home, marries a young Spaniard, presents him with twins, and dies. The young Spaniard has occasion one day to lecture one of his children, feels a headache coming on, and dies of yellow fever: one of the twins goes to teach at a school, and is promptly assassinated: the other twin, who is the heroine, lectures everybody in the dreariest style throughout the second volume, and at the end of it, is apparently "left dying." As she has exhausted every conceivable subject of conversation, and has spoken in every known language, she may be taken to have fulfilled her destiny: she has certainly bored everybody else beyond endurance. What with the Jesuits and the democrats, most of whom have names either compounded out of different villainies, or simply taken from children's books of rhyme, what with songs about Prussian royalties, and with theorising about the regeneration of Europe through their means, we are fairly bewildered, and, but for the refreshing absurdities of the book, we should close it with our minds in a state of utter blankness.

'*Under the Red Dragon*' purports to describe the adventures in love and war of Captain Henry Hardinge, of the 23rd Royal Welsh Fusiliers. We may here observe that the Red Dragon is only one of the badges of that regiment, and that the story might with equal propriety have been called '*Under the Rising Sun*', or '*Under the White Horse*'. But though there is something in the name given to a novel, we will not quarrel with Mr. Grant about the title he has selected for the ephemeral production before us. It is rather the merit of the book which concerns us; and we are bound to state that that is but slight. Long practice has enabled Mr. Grant to depict

one or two characters tolerably; but most of the *dramatis personæ* are clumsily and unnaturally drawn, and the stage is crowded by a host of obtrusive lay figures, which—we cannot say who—by no means add to the interest of the tale. The old, hearty Welsh baronet and his two daughters are well enough; but as to the other actors, their society is neither pleasant nor profitable. The plot is commonplace, and is not worth remark. We have a duel, the free kissing and simultaneous loving of several girls at once, a desperate ride, and plenty of fighting. We are not, however, touched by the charms of the ladies, and never entertain the slightest doubt that the hero's adventures will end well. In matters of detail, the author sins grievously against accuracy, probability, and consistency; he is also occasionally vulgar. Phil Caradoc is represented as being "a finished gentleman"; yet this "finished gentleman" is a somewhat curious specimen of his class; nor is the hero an improvement on his comrade, at least as regards a knowledge of the ordinary conventionalities which are supposed to be familiar to all gentlemen. The proper appellation of the unmarried daughter of an Earl, unless she happens to be a peeress in her own right, is Lady, followed by the Christian name and surname. Mr. Grant, however, makes his hero say Lady Cressingham instead of Lady *Estelle* Cressingham. We are asked to believe that an officer promoted from the ranks has repeatedly been out hunting; and the improbability is not much diminished by the assurance that the fox was pursued "on a barrowed mount, of course." As an almost invariable rule, infantry officers who rise from the ranks are bad horsemen; nor do they generally obtain invitations to country-houses. We also find it difficult to suppose that "voyaging up the Nile in canoes" is a common practice. Mr. Grant makes his hero, an officer doing duty with the infantry dépôt battalion at Winchester, wear moustaches as early as July, 1854, when that ornament was worn only by men belonging to the mounted branches of the service. So careless is the author in all matters great and small, that his hero is made to observe that he has left Pliny and Straith's Fortification at Sandhurst, neither of those books ever having been studied at that military college. But Mr. Grant's natural tendency to inaccuracy increases immensely as soon as he places his hero in the Crimea. According to him, a major of the 93rd was captured by the Russians on the 18th of October, 1854, an incident that never took place, the only foundation for it being that some ten months later a captain and brevet-major of the same corps was mortally wounded, and fell into the hands of the enemy. It is well known that there were few mining operations carried on by or against the English during the siege, and those only towards its end; yet, according to Mr. Grant, the ground in front of the British trenches was, on the 2nd of November, 1854, sunk into deep holes by the explosion of mines and counter-mines. His explanations of engineering terms are, indeed, most curious. He speaks of *abattis* as of a field-work, and informs the reader that a *redan* is an indented work. He is not more correct in the matter of dress, for he gives bearskin-caps to the Royal Welsh Fusiliers during the Crimean

war. But we are tired of quoting Mr. Grant's mistakes. The latter, indeed, are sometimes of but slight importance; but as his indifference to historical truth is quite unnecessary to the development of his story, and Mr. Grant assumes to be a military writer, we can find no possible excuse for him. Neither is he, as we have already remarked, more at home in social than in military matters, and, as an additional proof, we may mention that he speaks of an officer of the Life Guards belonging to the Guards' Club. We have also another serious accusation to make, which is, that he has displayed an utter want of good taste, nay, good feeling, in mentioning the names of many of the officers who were killed in the Crimea. Indeed, it is difficult to find terms strong enough to express our opinion of this worthless novel.

The authoress of 'The Bridal Bar' has done wisely in taking shelter behind the screen of what looks like a masculine *nom de plume*. It is impossible, however, to believe that any man with sufficient cultivation to write a novel at all would betray such an extraordinary amount of ignorance on matters upon which accurate information is so easily accessible. To begin with the title, we have been unable to gather from the contents of these volumes what possible meaning the author wishes to attach to it, unless it be that the hero takes a bride to the altar about the time when he ought to be called to the bar.

The plot, which is worthy of serving as the backbone of a Haymarket farce, may be condensed as follows:—Claude Threlfall, a youth of about twenty-two, having been plucked for his degree at Cambridge, is considered by his uncle—a bland but peremptory old widower, of the Pickwick type—to be duly qualified to enter his name as a law student at an Inn of Court, and is sent to town with that end in view. The youth, however, conscious of his inaptitude for law, and ambitious of fame as an artist, complies with his uncle's wishes, so far as to enrol himself a member of Gray's Inn, where he duly eats his way to a call, diligently attending lectures the while at the Royal Academy. The justification he offers for the fraud thus practised on the credulity of his relative is necessity, his uncle having repeatedly warned him, on pain of being cut off with the traditional shilling, against having anything to do with pencil or palette. His sister Julia and his cousin Mary aid and abet him in his scheme, which is to keep up the farce of studying for the bar for five years (this the writer thinks is the student's probationary period, if not a graduate), and then to burst on the astonished world with a picture so brilliant as at once to place the artist in the front rank of contemporaries, and render him independent of the fortune expectant on his uncle's decease. Fate throws him into the society of an Irish artist, named Maguire, who with his sister, an actress of no mean repute, lives in a villa at St. John's Wood, the name of which they have changed from "Lilac" to "Titian," Maguire's patron saint by whom he invariably swears. Here the plot begins to thicken. Engaged to marry his cousin Mary, he makes desperate love to Margaret Maguire, having at her brother's request become domiciled in their house, and fights a duel with another artist, her accepted lover. Before this unpleasant crisis arrives, however, Claude, having been about seven

months a law student, announces his intention of "going circuit," and receives from his uncle a handsome sum to defray expenses! Going circuit in his case means visiting Italy generally, and Florence in particular, for the study, not of law, but of painting. Morey Maguire, his chum, is making love to his sister, who, of course, is betrothed to another gentleman, also a student of the law. The young ladies at "The Grange" are in Claude's secret, and lie daily to his uncle in his interest. Maguire comes down into the neighbourhood, ostensibly for sketching purposes, and, installed at a comfortable inn, makes daily appointments with "the girls," who soon find themselves on the most intimate terms with the Bohemian, who details "racy anecdotes of town life within his own special experience," while they in return supply him, *sub rosa*, with the choicest wines and fruits, filched from the paternal cellar and garden. Unluckily, Miss Threlfall's betrothed, being on a visit to the house at the time, discovers the fraud of which he is the victim, and, too proud to ask for explanations, promptly retires, and has himself appointed, without delay, as "our own correspondent" to the *Times* at Florence. There he, of course, comes across our hero, and not unnaturally upon hearing his name takes him for the brother of his faithless Julia. The embryo artist-lawyer is, however, equal to the emergency, and disavows his identity with the other Claude Threlfall, whom he supposes to be a distant family connexion. Matters having been thus satisfactorily complicated, Claude returns from his "circuit," and sets to work on his great picture, illustrating a scene from 'Much Ado About Nothing,' in which he figures as Benedick, Margaret Maguire as Beatrice, while his *fiancée* Mary sits for the portrait of Ursula. This picture, when finished, is sent in, is accepted, and is awarded a prominent place on the line at the next Academy Exhibition, where it is seen by the painter's uncle, who has not the remotest notion that the artist, whose name is Claude Threlfall, is his own nephew. The murder is soon out, however, and the successful cheat is warmly congratulated on his ingenuity by his dupe! The last scene of the farce has yet to be enacted. As it is not right that treachery should always be rewarded, Maguire must not be allowed to cheat Mr. Hawley Paget of his bride, nor Claude to break his cousin Mary's heart. The *deus ex machina* is provided in the person of Mrs. William Threlfall, who, having sent her first husband to his grave, left two children, Claude and Julia, to the guardianship of their uncle, and sailed for New York in a ship believed to have been burned at sea on the voyage thither. A marriage between Maguire and Julia Threlfall is agreed on, and the ceremony has actually begun, when the ex-actress suddenly appears on the scene, and forbids the union as incestuous. The hypothesis of her insanity is falsified by her ability to prove that Morey and Margaret are both her children by a subsequent marriage. Nothing remains now before the fall of the curtain but to marry off everybody, and this is accomplished in the usual way, so satisfactory to the pit and gallery.

We have given novel readers a foretaste of the sort of treat lying in store for them in these pages. There is not a trace of genuine humour in the book, and the absence of it is atoned for by a coarseness and breadth which go beyond

the licence conventionally allowed to writers of the female sex. The quotations from Latin authors are few in number, and, as these few are invariably incorrect, that is something to be thankful for. In fine, we can only suggest to "J. Panton Ham," that his (or her) talents might be developed with greater advantage in some other department of literature.

The scene of Mr. Trollope's new story is laid in what were the German provinces of France, and are now the French provinces of Germany. In the charming village of Granpere, among the Vosges mountains, stands the Lion d'Or, an excellent specimen of an old-fashioned inn. It is to the inhabitants of that village and that inn, with an occasional flight as far as Colmar, or even to Basle, that the attention of the reader is confined. Michel Voss, the landlord of the Lion, is an excellently described character, to which personal and professional attributes have contributed importance. Who has not in the more rustic portions of the continent, and not seldom in the wilder parts of our own country, met with some such natural ruler of men, landlord and parcel land-holder, exercising the talents which in more warlike times would have made him a partisan chief, in the peaceful management of the tap-room and the harvest field? Purveying the news and centralizing the commerce of the district, ruling in his capacity of host the discussion of the village junta, standing above his fellows as the largest employer and the wealthiest peasant, yet in education and sympathies on a par with his country neighbours; he seems, though really a product of a most complex state of society, to be a relic of a simpler age. However wide be the variations of this type, one marked characteristic is common to them all, a most lordly arbitrariness of will. Such a man is too much accustomed to a ready deference to the worldly wisdom of which his outward circumstances seem a kind of guarantee, to imagine that there are any corners of human nature which are strange to his philosophy, and the first serious check to his benevolent scheming for others will be apt to bring into evidence the harder elements of his nature.

This trait in Michel Voss, who is the real hero of the tale, is developed with all Mr. Trollope's best skill. The gradations by which the unexpected obstinacy of his ward and son, in resisting a *mariage de convenance* which he has decided upon for the benefit of the former, infuriates beyond all bounds the usually good-tempered guardian, and the still subtler workings of natural affection and common sense which gradually reduce him to a better state of mind, are traced in a way which leaves nothing to be desired. The true-hearted, rather strong-minded girl, whose happiness is placed in such jeopardy, is sufficiently charming to enlist our interest in her favour, though Master George, her lover, has too much of his father's hasty and imperious character, and is too easily induced to be hard in his estimate of Marie's conduct, to come quite up to our ideal of fidelity or tenderness. However, he is perhaps the more thoroughly a man of his class for not being altogether a model of chivalry, and Marie is right in preferring him to the curled and oiled Adonis from Basle, whose successful linendrapery has seduced old Michel's affections. It is a very

natural process in a mind of Marie's type to estimate these worthies at their proper relative worth; for with all her activity and external absence of sentiment, there are sound depths in her unpretending character, and nothing vulgar or shallow in this excellent barmaid. Her fondness for her guardian, even when he is wounding her most deeply (a fondness which that excellent man reciprocates with something of youthful ardour, unsuspected by himself, but not absolutely unnoticed by his wife); her not unnatural indignation against her old lover, struggled against as heroically as her absolute detestation of her new one; her devotion to daily duty; her readiness, when George is proved sincere, to go forth to she knows not what rough fortune in the world, satisfied with that knowledge, and content to abandon, for duty's sake, any further fruition of her hopes—all mark her out as a heroine of no common mould. When we add to the conception of two well-defined and original characters, a lifelike rendering of the subordinate parts, and occasionally, as in the *naïve* expedient of the picnic, a vein of humour more decided than is frequently the case with Mr. Trollope, we have indicated the principal merits of an excellent tale.

LIST OF NEW BOOKS.

Theology.

Archdall's (M.) *Monasticism Hibernicum*, Part 4, 2/6 swd.
Arnold's (M.) *A Bible Reading for Schools*, 18mo. 1/ cl. Ip.
Belcher's *Our Lord's Miracles of Healing Considered*, 2/6 cl. Ip.
Curteis's (G. H.) *Bampton Lectures*, 1871, *Dissent in its Relation to the Church of England*, Vol. 14/ cl.
Cuyler's (T. L.) *Heart Life*, 18mo. 1/ cl.
Daily Prayer-Book for Use of Families, edited by J. Stoughton, 2nd edit. cr. Svo. 3/6 cl.
Duncan's (John) *Life of D. Brown*, cr. Svo. 7/6 cl.
Duncan's (John) *Colloquia Peripatetica*, 3rd edit. 12mo. 3/6 cl.
Gagarin's (Father) *The Russian Clergy*, trans. by Ch. Du G. Makepeace, cr. Svo. 5/ cl.
Guinness's (Rev. H. G.) *Preaching for the Million*, 2/6 cl.
Holt's (E. S.) *The Wells in the Desert*, 12mo. 2/6 cl.
Partridge's (S. W.) *Upwards and Outwards*, new edit. 4/ cl.
Euseb's (Father) *Great Truths in Little Words*, 3rd edit. 3/6 cl.
Ritschl's (A.) *Critical History of the Christian Doctrine of Justification*, 8vo. 12/ cl.

Sadler's (Rev. M. F.) *Church Teachers' Manual of Christian Instruction*, 2nd edit. 12mo. 2/6 cl.
Smith's (R.) *The Society of Jesus*, Svo. 4/ cl.
Ward's (J.) *Theology and Theologians of Scotland*, Svo. 6/ cl.
Winslow's (J. W.) *Memorials, Hidden Life*, 5th edit. 3/6 cl.
Wright (Ned.) *Incidents in Life of E. Leach*, new edit. 2/6 cl.
Law.

Fry's (D. P.) *Law Relating to Vaccination*, 5th edit. 4/ cl.
Gilmour's (J.) *Commercial Guide in Bankruptcy*, Svo. 6/ cl.
Irish Land Act, by an Anglo-Irish Tenant Farmer, 1/6 swd.
Spikes's (E.) *Law of Master and Servant*, 3rd edit. 12mo. 5/ cl.
Wetherfield's (G. M.) *Notes on Incidents in Life of E. Leach*, 2/6 cl.; and Supplement to ditto, 1/ swd.

Fine Art.

Colvin's (S.) *Children in Italian and English Design*, 7/6 cl.
Poetry.

Longfellow's (H. W.) *Poetical Works*, 5th edit. cr. Svo. 7/6 cl. (*Chandos Poets*).

Partidge's (S. W.) *Important Truths in Simple Verse*, 1/6 cl.
Poems from Turkey, cr. Svo. 4/ cl.

Tennyson's (A.) *Works*, Vol. 4, Library Edit. Svo. 10/6 cl.
History.

Baldwin's (J. D.) *Ancient America*, cr. Svo. 10/6 cl.
Pastor Letters (The), 1422-1509, new edit. ed. by J. Gairdner, Vol. 1, 12mo. 7/ cl.

Wharton's (Lieut. W. J. S.) *Short History of H.M.S. Victory*, 1/6 cl.

Geography.

Alpine Journal, Vol. 5, ed. by L. Stephen, Svo. 14/ cl.
Bradbury's (J.) *Three Weeks from Home in France*, &c., new edit. 12mo. 1/ swd.

Bradbury's (J.) *Guides to North Wales, Scotland, English Lakes, Rhine, and Paris*, new edit. 12mo. 1/ each, swd.

Butler's (W. F.) *Great Lone Land*, Svo. 16/ cl.

Campbell's (J. F.) *Life in Normandy*, cr. Svo. 4/6 cl.

Collins's *Crown Atlas of Modern Geography*, cr. Svo. 2/6 cl.

Mackenzie's (J.) *Ten Years North of the Orange River*, 4/6 cl.

Philology.

Manson's *Pronouncing Dictionary*, new edit. 16mo. 1/ cl.

Science.

Barber's (G.) *Pocket Companion to the Pharmacopeia of 1851*, 62, 6th edit. 5/ cl.

Beard's (G. M.) *Stimulants and Narcotics*, cr. Svo. 4/6 cl.

Braithwaite's (H. S.) *Essays and Posse*, cr. Svo. 10/6 cl.

Dobell's (H.) *Affections of the Heart*, Svo. 6/6 cl.

Heather's *Practical Plane Geometry* (*Weale's Series*), 2/ swd.

Hogg's (G.) *National Chart of the Metric System*, 4/ on roller.

Taylor's (C.) *Geometry of Conics*, Part 1, cr. Svo. 3/6 cl.

General Literature.

All the Year Round, new series, Vol. 7, royal Svo. 5/6 cl.

Carlyle's Works, People's Edit., Vol. 15, 'Critical, &c., Essays, Vol. 8,' 12mo. 2/ cl.

Chadbourne's *Lowell Lectures*, 1871, cr. Svo. 7/6 cl.
Christmas Hamper, a Tale, by the Author of 'Ethel Woodville,' 1/6 cl.
Cuyler's (Rev. T. L.) *Empty Crib*, 2 photos, 18mo. 2/6 cl.
Dorothea Tridell, trans. from German, by D. M. F., new ed. 1/ cl.
Erckmann-Chatrian's *The Blockade*, 12mo. 3/6 cl.
Forster's *New Cyclopaedia of Poetical Illustrations*, Svo. 12/6 cl.
Gill's *Art of Teaching Young Minds How to Observe, &c.* 2/ cl.
Harle's *Stories of the Sierras, and other Sketches*, 12mo. 1/ swd.
Like Father Like Son, (Select Library Fiction), 12mo. 2/ bds.
Middlemass's (J.) "Lil," 3 vols cr. Svo. 3/6 cl.
Rainbow Stories, Vol. 3, cr. Svo. 3/6 cl.
Read's *It is Never Too Late to Mend*, new edit. 12mo. 2/6 bds.
Simple's (P.) *Second Thoughts on Double Entry Accounts*, 1/ cl.
Taine's (H.) *Notes on England*, 3rd edit. cr. Svo. 7/6 cl.
Twain's (Mark) *A Curious Dream*, 12mo. 1/ bds.
Walker's (A.) *Nature*, 12mo. 2/ cl.

INTERNATIONAL COPYRIGHT.

In continuation of my previous letter, I have much pleasure in sending you the opinion of three eminent men in support of the Canadian proposal for the settlement of the Copyright question.

C. E. TREVELYAN.

From Mr. Carlyle.

"Chelsea, April 1, 1872.

"I have read your decisively clear little pamphlet, and have the satisfaction of altogether assenting and approving. I am much mistaken if that is not the shortest, simplest, and completest method of settling the whole Copyright question in this Yankee instance. Some weeks ago I signed a petition drawn up by Huxley, which probably you have seen, accepting cheerfully the American offer to English authors, and leaving English publishers entirely to their own devices in the matter, —which latter class of persons, as you justly urge, should never have been imported into the discussion at all! This Huxley petition, I have heard somewhere, is not to be granted; whereupon I gladly fall back on your proposal; and indeed, from the first, should have preferred it as the really practical method. If you can push forward this proposal of yours to a victorious issue, I shall, out of public spirit, have a true satisfaction; though, for my own poor share, taking little or no interest in the question for a good while past."

From Mr. Froude.

"Onslow Gardens, May 12.

"Mr. Carlyle desires me to tell you that he entirely sympathizes with your view of the Copyright question, and that you may make any use you please of the letter which he wrote to you if you think the publication of it will be of use. . . . May I add for myself also that I am perfectly satisfied that you are right, and that we cannot do better than accept the Canadian proposal."

From Mr. Kinglake.

"Hyde Park Place, April 22.

"I cannot doubt that you are quite right in your judgment as to the true interest of Copyright owners; and I am inclined to go further, and say that 'the attempt to force Canada to concur in supporting the monopoly enjoyed by Copyright owners in England is a bad and wrong piece of imperial legislation.'

POSEIDON.

We have received a letter from Mr. R. Brown, jun., in which he says:—"It is not correct that Gale's 'Court of the Gentiles' is represented by me as a 'standard authority.' Gale is only referred to four times: 1, merely in illustration of the antiquity of Mr. Cox's views on Poseidon, and of the equal antiquity of the opposition to them; 2, in illustration of the meaning of a passage in Plato, in reference to which the conclusion of the so-called 'standard authority' is denied; and 3 and 4, on matters respecting which, in the nature of things, he knew as much in 1670 as he would have done in 1870. Bailey is referred to, and his derivation refuted in the same way that any modern writer might show the incorrectness of an etymology of Plato or Plutarch. Again, the Hindu monosyllable Om is not identified with the Chaldean Aun, but merely compared with it. Minerva and Athene, or Athene and Neith, numberless words and things, may be compared without being identified. As to the proposed derivations of Kyklōpes and Poseidon, they may or may not be

correct, but it is somewhat singular that such extreme latitude should be allowed to those who suggest the most far-fetched and doubtful Aryan derivations or verbal affinities, whilst the slightest venture in a Semitic direction should be treated as ridiculous. Your reviewer does me the honour (of which I am very unworthy) to compare me with Jacob Bryant, and says the book is an anachronism. What acquaintance Bryant had with the system which I have ventured to call the Natural Phenomena Theory, I am not aware; but I think this is hardly a correct description of a work in which the latest theories on mythology are fully recognized and discussed—theories which would have been truly unintelligible in the Georgian era."

Our views of Mr. Brown's book remain unaltered. His theory as to the origin of the cultus of Poseidon may be right, but his arguments do not prove it. We still think that his learning belongs to the eighteenth century—it continually runs in the groove of Bryant and Faber. Why should he quote Gale or Bailey at all for Phoenician derivations, and leave such a book as Gesenius's 'Monuments' unmentioned? The Hindu "Om" may have been only "compared" with the mystic "Aun," or "the human being represented as dwelling in the Fish and the Ship," but Mr. Brown expressly adds that "all the descendants of Noah would have good reason to commemorate the Aun." The Aun, in fact, is a very important part of his theory, and he finds the syllable in Hebr-on, Herm-on, Dag-on, Sid-on, A-onia, Ori-on, and many other names, and lastly, Poseid-on. Sidon is no longer connected with "fishery," but derived from the words *tz i di on*, "the ship of Aun," a reminiscence of the Flood worthy to stand with many in Bryant.

OUR CAMBRIDGE LETTER.

May 21, 1872.

I MENTIONED in my last letter that a very important Report was shortly to be issued by the "Previous and General Examinations Syndicate." The document has now been published, and was discussed in the Arts' School on Friday and Saturday last. Before I proceed to analyze and comment upon it, I ought, perhaps, to describe briefly the academic course as it is at present laid down for Honour men and Pass men, since the studies of both will be affected, if the Report is carried in its present form.

Under the existing system the Previous Examination or Little-go takes place at the end of the fourth term. Freshmen who are *bond fide* candidates for honours are, however, permitted at the end of their second term to enter for the second Previous Examination of the preceding year; and when once they have passed this Examination together with the extra Mathematical subjects, are thenceforward free to devote their whole time to preparation for one or other of the Triposes. The Pass man meanwhile, having passed the Previous Examination at the end of his fourth term, spends his fifth and sixth terms in reading for "the General Examination for ordinary Degrees," which resembles in most respects the old "Poll"; and, if successful, occupies himself during his third year with "the special subject" in which he is examined at the end of his ninth term.

There are "Special Examinations" in Theology, the Moral Sciences, Law, the Natural Sciences, and Applied Science. The Syndicate leaves these Special Examinations untouched, but recommends considerable changes in the Examinations of the first and second years. The following analysis indicates the nature of the changes proposed.

Part I. of the Report reconstitutes the ordinary Previous Examination, dividing it into two Examinations: the one in a Gospel, a Latin Classic, and a Greek Classic; the other in Paley's Evidences, Euclid, Arithmetic, and Elementary Algebra. It is proposed to hold two Examinations annually in both of these parts, one at the end of the Easter Term, the other in December. Both of these Examinations are to be open to students who have entered upon their second term at least: they are to be conducted entirely by printed papers, and

the merits of the candidates are to be estimated by numerical marks. An acquaintance with the rules of English Grammar including Orthography will be required. The names of the students who pass either part of the Examination are to be published in two separate lists, one for each part of the Examination, arranged alphabetically in two classes.

The Second Part of the Report, entitled 'Modern Languages in the Previous Examination,' recommends that 'as sufficient knowledge of the French and German languages should be accepted in the Previous Examination as an equivalent for the knowledge of Greek, or as an equivalent for the knowledge of Latin.' Students are to satisfy the Examiners in translating into English both from French and from German, and in translating from English either into French or into German. Those who decline Greek are, moreover, to pass in a paper on the English version of the Gospel appointed for the year.

Part III. proposes the institution of a new examination, to be called the "Initial Previous Examination," and to take place at the beginning of the Michaelmas Term. It is to consist of a paper of easy problems in Plane Geometry, Algebra, and Trigonometry, and a paper of Greek and Latin passages for translation. Students in their first term are to be permitted to enter for either or both of these papers. The lists are to be published separately, the names being placed in alphabetical order. Students who pass in Classics or Mathematics in this examination will be excused the corresponding part of the Ordinary Previous Examination, and may present themselves for examination in the remaining subject (Greek Gospel or Paley's Evidences) at any subsequent Ordinary Previous Examination.

Part IV. recommends the establishment of two Honour Examinations, one in Classics the other in Mathematics, in connexion with the Ordinary Previous Examination. These examinations are to be held, the one in the Easter Term, the other in the Michaelmas Term, contemporaneously with the Ordinary Previous Examination, and are to be open to students of the second year, provided that they have passed in either part of the Initial Previous Examination, or in either part of the Ordinary Previous Examination. The Classical Examination is to include papers in selected portions of two or more Latin authors, and of two or more Greek authors, in the Latin and Greek authors generally, and in Composition, Prose and Verse. Candidates may offer themselves for examination either in Latin or in Greek, or in both, and the lists are to be issued separately. This examination will be regarded as an equivalent for the Classical part of the Ordinary Previous Examination. The regulations of the Previous Examination for Mathematical Honours are of a similar character. It is to include papers in Arithmetic and Algebra, Euclid and Trigonometry, Geometrical and Analytical Conics, and Differential and Integral Calculus, Statics, Dynamics and Astronomy, and Easy Problems. The successful candidates in both these examinations are to be placed in three classes, each consisting of two alphabetical divisions.

Part V. determines the Qualification of Candidates for Honours. Besides the two parts of the Ordinary Previous Examination, or the equivalents provided in Sections III. and IV., candidates for honours in any Tripos who have not obtained a place in the Class-list of the Previous Examination for Mathematical Honours will be required to satisfy the Examiners in the Mathematical portion of the General Examination, but will be permitted to attend that examination in their fourth term.

The subjects of the General Examination are determined in Part VI. They are the Acts of the Apostles in Greek, a Latin Classic, a Greek Classic, easy problems in Elementary Algebra, Elementary Statics, Elementary Hydrostatics, and Elementary Heat. Subjects for essays and passages from Shakespeare or Milton to be punctuated and paraphrased will be given in an additional paper. This division of the Report is supplemented by

Part VII., which recommends that students should be allowed to take up French and German in lieu of Latin or Greek in the General Examination as well as in the Previous Examination; but whereas in the Previous Examination there are to be no selected books, in the General Examination portions of authors will be named each year, and the papers will contain questions upon their subject matter. Moreover, students will be required to satisfy the Examiners in translating both into French and into German.

Part VIII. determines the fees which are to be paid by candidates for these examinations. The chief novelty in this part of the Report is the provision that unsuccessful candidates shall pay their fees afresh when they are again candidates for the same examination.

Part IX. recommends the establishment of a "Board of Examinations," consisting of eight Members of the Senate (with a paid Secretary), to fix subjects, elect Examiners, and to superintend generally the various examinations.

Part X. defines the words "Senior Examiner," providing that no one shall act as Senior Examiner who has not served as Examiner on some former occasion.

It will be seen from the foregoing analysis that the scheme, although a connected whole, contains several distinct divisions which do not necessarily stand or fall together. Parts I. and VI. reconstitute the Previous and General Examinations. Parts II. and VII. introduce into those examinations French and German as alternatives for Latin or Greek. Part III. institutes a kind of anticipatory Previous Examination. Parts VIII., IX., and X. consist of regulations for the better management of all the Ordinary Examinations. Part V. reimposes in a new form upon Honour men the "extra subjects" of the existing Previous Examination. Finally, Part IV. introduces Honour Examinations in the second year resembling in some respects the Oxford Moderations.

On the whole the discussions in the Arts' School were, I think, favourable to the Report. It was objected that the scheme is too complicated: but the debate seemed to show that the objection applies only to Parts III. and IV., which, if carried, will give us two new examinations for Honour men. The rest of the scheme appears to me far less complicated than the regulations at present in force, which apparently have not been found unmanageable; whilst Parts III. and IV. will, it is anticipated, induce a considerable number of Pass men to read for honours, an advantage which surely more than compensates for the slight disadvantage of a multiplication of examinations. This portion of the Report gave rise to an animated discussion. It was urged, on the one hand, that the institution of an honour examination in the second year would not only complicate the system, but also detract in some degree from the credit in which the final honour examinations are held. On the other hand it was argued that such an arrangement would not only give many Pass men an opportunity of reading for an honour examination, but also enable candidates for double honours to concentrate their attention upon one subject during the latter part of their course, their proficiency in the other having been attested in the second year.

It is impossible to foretell the fate of the scheme, especially as each division of it is to be submitted twice to the Senate, in order that, if the principle of it is accepted, the details may be revised and if necessary modified. This inconvenient method of ascertaining the opinion of the Senate appears to be unavoidable, as no voting is allowed when a measure is discussed in the Arts' School, and no discussion when it is voted upon in the Senate House. In the present case it is clear that in spite of the ingenuity which has been shown in distinguishing the various parts of the scheme, the rejection of some sections of it may make it advisable to modify the rest. It is, I think, to be feared that the objections which some members of the Senate entertain to particular regulations may bring about the rejection of important divi-

sions of the Report. For example, it is conceivable that some who desire to retain the *vivid voce* of the Previous Examination and object to the introduction of numerical marks may vote against Part I. It will manifestly be a great misfortune if a scheme so carefully constructed by men of experience is rejected upon points of detail which might easily be modified before the second vote is taken. J.

THE BRITISH MUSEUM.

(Second Notice.)

MR. NEWTON'S Report for the Department of Greek and Roman Antiquities, mentions the rearrangement of many examples, including the frieze of the Parthenon, the mounting of others, the publication of a Guide to the Bronze Room, and of new editions of other Guides. The acquisitions of this Department comprise Greek inscriptions, terracotta lamps, vases of red faience ware, two bronze bowls from Cyprus; twelve cases of black faience ware from Cyprus, and belonging to a very rare class, are distinguished for beauty of form and the taste with which they have been enriched with ornaments in gold on a black ground. Three vases of the Macedonian period are among the most splendid remains of faience art.

Mr. Franks reports the Department of British and Medieval Antiquities to have been occupied in arranging Venetian glass belonging to the Slade Collection, and disposing the Arctic collections in the Ethnographical Room; in preparing for the exhibition of Indian sculptures in the "Carthaginian Basement," and in registering acquisitions. Among them are two bronze swords from the Medway,—three bronze dagger blades from Devonshire,—a bronze bifid instrument of rare form from the county of Monaghan,—a spear-head from Lockerbie,—a collection of gold ornaments discovered in Ireland, including two crescent-shaped "gorgets" (*minds*),—a neck-ring with punched devices,—nine penannular rings,—a silver armlet and an enamelled bronze brooch, from the county of Kildare,—a bronze statuette of fine work found in 1814 at Earith, Huntingdonshire, being that of a warrior with thunderbolts on his greaves, probably intended for Jupiter Martialis, of whom few representations are known,—portion of a bronze trumpet,—an Anglo-Saxon pendant of gold, set with garnets,—eight English gold rings, with various devices,—a cap of brigandine armour, fifteenth century, found on a beam at Davington Priory, Kent. The prehistoric collection has been enriched with twelve bronze weapons from tombs in Cyprus, and gold ornaments, probably Celtic, from Merida,—a Byzantine intaglio, with a curious inscription,—draughtsman, twelfth century, of walrus ivory, two astrolabes, and eighteen dials of various kinds,—two urns, bronze armlets, and iron implements found in tumuli in the Nilgiri Hills, South India,—two inscribed slabs from Dhalac-el-Kebir, Red Sea,—a celestial globe of brass inlaid with silver, made A.D. 674, by M. ben Hilhal, of Mosul.

The executors of Mr. Slade's will have purchased 246 specimens of glass, comprising a curious series of vases found in an early Roman tomb at Canosa, consisting of two large white bowls with floral designs in gold in a good style, believed to be earlier than any specimens of the same kind hitherto noticed,—two very large patens of millefiori, a large bowl with raised devices cut in a lathe, &c.,—twenty-one vessels from Cyprus,—a singular elongated vessel of millefiori,—an Arab lamp of the fourteenth century,—a collection of ancient beads from Egypt, Denmark, and Ireland,—a small sepulchral cist of tufa, from Cologne, in which was discovered the remarkable disc of Christian glass. Many donations have been received in addition to the Christy Collection of flint implements, &c.

The Department of Coins and Medals has been occupied in making new arrangements, &c. The acquisitions have been numerous, comprising 267 Greek coins, of which 46 were gold, 156 silver; 50 Oriental glass coins were received. As to the Greek series, in the class of aes grave of Italy, a semuncia of Asculum, a rare quincunx of Hatria, a sextans of Central Italy, a very fine as of Venusia, all but the second unpublished, are noteworthy.

A unique medallion or decadadrachm of Syracuse,—47 gold staters, in splendid preservation, selected from the finest specimens of the Larnaka find,—a didrachm of Sicyon, bearing a curious punctured inscription, apparently a dedication to Artemis,—an extremely rare gold coin of Carystus in Eubœa,—a coin of Trapezus in Pontus, with the *type parlante* of a table, very rare,—three fine Imperial medallions of Asia Minor,—two very rare Imperial coins of Mopsus,—six rare early Lycian coins, one of which, bearing the new type of the bear-headed divinity, is held to be unique. Of the Roman series, we have eleven specimens in brass, of Commodus, Severus, Alexander Severus, Gordianus the Third, &c.,—an extremely rare aureus of Augustus, and another of the same, commemorating the Secular Games. Of the English series, the following acquisitions are reported, with others: 168 groats of Henry the Fourth, Fifth and Sixth, and Edward the Fourth, selected from the Stamford find, among which are many new varieties. The exhibition of electrotypes of remarkable Greek coins in the Gold Ornament Room has been supplemented by a similar exhibition of Roman and Byzantine gold coins, forming as complete a series of Imperial coins as the space would admit.

The usual wall for space is raised by what is irreverently called "The Department of Stuffed Elephants"; "any accessions" are described as "peculiarly onerous and difficult to the officers in charge." "Offers of collections for sale, and opportunities for purchasing, are declined or postponed." With these circumstances, it is amazing that the "elasticity" of the Departments of Natural History has permitted the reception of more than 15,800 specimens. Having "crowded out" nearly every other department of the Museum, except the Library of Printed Books, the Departments of Natural History—Zoology, Geology, and Mineralogy—will soon find homes at South Kensington. The three departments in question have, between 1859 and 1870, received the enormous number of 653,162 additional specimens. Omnivorous South Kensington itself, notwithstanding that it has been compelled to relinquish hopes of competing with a sea-port for the education of naval architects, will not long be able to accommodate a department which at the present rate receives *additions* numbering on the average about 55,000 per annum! A time must soon come when something like selection will have to be practised in this congeries of departments. Acquisitions on the scale indicated have been made by this section of the British Museum; Catalogues, 1, of Monkeys, Lemurs, and fruit-eating Bats; 2, a Supplement to the Catalogue of Seals and Whales; 3, a Hand-list of Genera and Species of Birds, Part III.; 4, Catalogue of *Dermoptera Saltatoria*, Part V.; 5, Catalogue of *Heteropterous Hemiptera*.

The Department of Botany reports numerous additions, the re-distribution of the Herbarium, and the securing of space by this practice; a more systematic arrangement of the contents of the wall-cases in the exhibition-rooms, thereby giving the student, in a continuous series, a view of the principal modifications and characteristics of the great natural divisions of the vegetable kingdom. A case has been devoted to parasitic plants, in which is placed a fine series of *Balanophoræ*, *Rafflesiacæ*, &c., and an extensive collection of mistletoe on oak and other trees, presented by the Rev. R. Blight: many of these specimens are prepared so as to show the relation of the parasite to the plant. A series of microscopic preparations of fossil plants have been exhibited, so as to display their minute structure by the help of light reflected from mirrors. The drawings of the late F. Bauer from Australian plants have been placed in sunk mounts, in order to preserve those exquisite specimens of draughtsmanship, or what the reporter calls "those unique and unsurpassed productions." The principal additions to the Herbarium consist of 17,000 species of plants, chiefly from Central Europe, Alsace, the Jura, the Lower Rhine, Spain, the Songarei in the Ural territory, Mexico and Labrador, being the Herbarium of Auerswald, of Leipzig; 1,000 from Yucatan,

collected by Dr. A. Schott; 1,030 from Russia, collected by Gruner, Bunge, &c.; 1,625 from Scandinavia, collected by Ahlberg; 1,150 species of European mosses, and many hundreds of other species.

The Department of Prints and Drawings is reported as having made progress in cataloguing; in arranging fine specimens of engraving by Dutch and Flemish masters, in six volumes, in arranging the etchings of M. J. Jacquemart; the portraits of the Chevalier de Saint George and his family have been arranged chronologically; the prints after Italian masters have been re-arranged, with additions, and an alphabetical list of names prepared. A catalogue of the works of C. Mallan has been written, and the prints arranged to form six volumes; likewise those of C. E. Delaune, S. Della Bella; and a catalogue prepared of the prints and drawings contained in the illustrated copy of Edwards's "Anecdotes of Painting" presented by Mr. J. H. Anderdon. One thousand recently-acquired foreign portraits have been incorporated for reference. Carbon-prints from works by M. Angelo, Aldegrever, H. Baldung, Gruen, H. S. Beham, D. Burgmair, A. Dürer, M. Heemskerk, H. Holbein, L. Cranach, G. Penez, M. Schongauer, Woldgemut, and others, from various continental collections, 934 in number, have been arranged in cases for use. The acquisitions of this department include English drawings, prints, and etchings. Of the Italian schools, an anonymous Florentine print, fifteenth century, representing two females seated, with a figure of Victory, being an earlier impression than one presented by Mr. F. Slade; four illustrations to the *Triumphs of Petrarcha*, by Zuan Andrea, in 1515; a fine collection of the works of S. della Bella, 787 in number, and comprising rare proofs. Of German masters, unique proofs by Hollar, of bird's-eye views of Lucerne, Malta, and Assissi; by H. S. Beham, L. Cranach, H. Holbein, Virgil Solis, &c.; and 425 photographs of rare prints in the Douce Collection at Oxford. Of the Dutch and Flemish schools, the following, among others: drawings by J. Cats, W. Van de Velde, &c.; an undescribed and early state of A. van Ostade's etching, "Les Harangueurs"; a proof in a unique state of J. Süyderhoef's print after Terburg's "Congress of Munster"; a series of prints by J. Tayler, illustrating his process of printing in colours; also examples of these schools by many hands; and considerable numbers of interesting examples of the French and English schools.

The work of copying and lithographing the Cuneiform Inscriptions and Tablets of Western Asia has been continued.

Literary Gossip.

It is said that "Erewhon," the allegorical romance which we reviewed some little time ago, is the production of Mr. Butler, who was for some years a settler in New Zealand, and who is tolerably well known in London artistic circles.

MRS. RIDDELL, the author of "George Geith," is engaged on a new story, to be commenced in the July number of the *People's Magazine*. It is entitled "The Earl's Promise." The list of contributors to the next volume of the magazine includes the Archbishop of Canterbury, Mr. W. Gifford Palgrave, Mr. William Gilbert. There will be a series of papers on the National Gallery, by Mr. Beavington Atkinson, illustrated from the less known of the pictures; and drawings by Mr. Marks and Mr. Alma-Tadéma. Other artists will also appear.

The Report of the Committee of the London Library to the Thirty-first Annual General Meeting—convened, by the way, on a day when all but bookish men will be at Epsom—exhibits the Society in a condition of steadfast prosperity. The number of members, the annual income,

the expenditure in books, the number of volumes added to the shelves, and the number of volumes issued for circulation have all increased since last year. A comparative table of the years 1860 to 1872 shows the progress to have been steady. The classification of the books added will have an interest for a certain class of statisticians. A curious relic of the late Mr. James Mill, his Commonplace-book, has been given to the Library with other books by his son, Mr. John Stuart Mill. The place of Mr. Grote, who had been a Trustee for the Society since its foundation, has been filled by the appointment of Mr. W. D. Christie.

It may interest some of our readers to see Miss Hawthorne's Preface to "Septimus":—

"The following story is the last written by my father. It is printed as it was found among his manuscripts. I believe it is a striking specimen of the peculiarities and charm of his style, and that it will have an added interest for brother artists, and for those who care to study the method of his composition, from the mere fact of its not having received his final revision. In any case, I feel sure that the retention of the passages within brackets (*e.g.*, p. 37), which show how my father intended to amplify some of the descriptions, and develop more fully one or two of the character studies, will not be regretted by appreciative readers. My earnest thanks are due to Mr. Robert Browning for his kind assistance and advice in interpreting the manuscript, otherwise so difficult to me."

UNA HAWTHORNE."

MESSRS. SOTHEBY & WILKINSON sold the following books, among others, from the library of a Baronet, on Friday and Saturday in last week: Baines's *History of Lancashire*, an illustrated copy on large paper, 56*l.* 10*s.*—Chauncy's *Hertfordshire*, 21*l.*—Gough's *Sepulchral Monuments*, 78*l.*—The First Homer, 86*l.*—La Fontaine, *Fables, mises en vers*, large paper, plates by Oudry, 40*l.* 10*s.*—Montfaucon, *Antiquité et Monumens de la Monarchie Française*, 20 vols., 71*l.*—two volumes containing the Works of Nanteuil, 206 in number, 122*l.*—Ormerod's *Cheshire*, large paper, 70*l.*—Shaw's *Staffordshire*, 21*l.*—Ware's *Works concerning Ireland*, large paper, 44*l.* Total of the two days, 1,880*l.* 12*s.*

THE late Rev. James Everett, a well-known minister in the United Methodist Free Church, and author of "The Life of Dr. Adam Clarke," of "The Village Blacksmith," of "The Polemic Divine," and other works, has left behind him a large mass of manuscripts, illustrative of his life and times. Some years ago he entrusted the whole to the care of Mr. W. Dixon, of Sunderland, and the Rev. W. Griffith, of Derby. Arrangements, it is understood, will, as soon as possible, be made for the publication of a memoir of the deceased. The voluminous manuscripts will, by their abundance, cause considerable delay in the issue of the memoir, as no little time will necessarily be spent in making a selection of materials.

A COMMITTEE has been formed in London, under the presidency of the Duke of Manchester, with a view of aiding the Municipality of Strasbourg in its attempt to replace the splendid library destroyed by the German bombardment. Books, &c., should be sent to the "Bibliothèque Municipale de Strasbourg, care of Messrs. Hachette & Co., 16, King William Street." Contributions have already been received from Messrs. Trübner, the Philological Society, &c.

MESSRS. HURD & HOUGHTON, of New York,

are preparing for publication 'Joseph Mazzini, his Life, Writings, and Political Principles,' chiefly, it is added, "from autobiographical memoirs."

MR. SEWARD, the American statesman, is writing an account of recent travels.

M. BEULÉ has published his work on the destruction of Pompeii and Herculaneum, under the title of 'Le Drame du Vésuve.'

THE Conference of German Journalists will meet this year at Munich, on the 27th, 28th, and 29th of July.

FROM Vienna we hear of the death of Moritz Hartmann, the well-known journalist and writer of satirical poetry. His 'Kehl und Schwert' and 'Chronik des Pfaffen Mauritius' are the most celebrated of his productions.

THE new edition of the English Novelists of the Last Century is to be published by Messrs. Bickers & Son, not by Messrs. Bush & Son, as we stated last week.

SCIENCE

SOCIES.

ROYAL.—May 16.—Mr. F. Galton, V.P., in the chair.—The following papers were read: 'On the Specific Heat, and other Physical Characters of Mixtures of Methylic, Alcohol, and Water,' by Mr. A. Dupré.—'On Supersaturated Saline Solutions, Part III,' by Messrs. C. Tomlinson and G. Vander Mensbrugge,—and 'Remarks on the Sense of Sight in Birds, accompanied by a Description of the Eye, and particularly of the Ciliary Muscle in Species of the Order Rapaces,' by Dr. R. J. Lee.

ASTRONOMICAL.—May 10.—Prof. Cayley, President, in the chair.—The following communications were announced, and partly read: 'On the Nutoscope, an Instrument for showing Precession,' by M. Zenger,—'On Tables of Jupiter's Satellites,' by Mr. Maguire,—'On Astronomical Units,' by Mr. de Crespiigny,—'Eclipse of Jupiter's Satellite,' and 'Occultation of Stars by Moon,' by Capt. Noble,—'On an Altazimuth Mounting for Telescopes,' by Mr. Brett,—'On Errors in Vlaeig's Tables of Logarithms,' by Mr. J. W. L. Glaisher,—'Observations of Planet (120),' by Dr. C. Peters,—'Elements of Minor Planet (119),' by M. Pechale,—'On the Discovery of Saturn's second Satellite,' and 'On the Densities of Jupiter's Satellites,' by Mr. Proctor,—'On the Value of the Stereoscope as applied to the Examination of Eclipse Photographs,' by Mr. Ranyard.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—May 22.—H. Syer Cuming, Esq., V.P., in the chair.—Exhibitions were made by the Rev. S. M. Mayhew and Mr. E. Roberts, of some Roman and Mediaeval objects lately discovered in Old Broad Street, City; and the following papers were read: 'On the Great Seals of William the Second (Rufus),' by Mr. W. de Gray Birch,—'On some Painted Glass Windows at Westhall, co. Suffolk,' by the Chairman,—and 'On the Origin and Early Use of Envelopes,' by Mr. G. R. Wright. Mr. Wright sought to trace from certain passages in Holy Writ and elsewhere, the use of covers and cases to royal decrees and letters in the days of the Egyptians, in classic and also in medieval times, when knights and ladies enclosed their epistles to one another in leather and silken wrappers or envelopes, bound with ribbands (ribbed bands) tied in love-knots, with seals attached or impressed upon them, thus proving that the use of envelopes was not so modern a practice as is generally supposed.—Mr. E. Levien announced to the meeting that the Congress of the Association would be held on the 5th of August to the 10th inclusive, at Wolverhampton, under the presidency of the Earl of Dartmouth.

ANTHROPOLOGICAL INSTITUTE.—May 20.—Dr. Charnock, V.P., in the chair.—Mr. W. H. Payne was elected a Member.—Mr. J. Bonomi exhibited and described a new instrument for measuring the proportions of the human body, being specially applicable to the identification of criminals, and adapted for a rapid and easy method of measurement in military and other large establishments.—A paper was read by Mr. G. Harris, 'On Moral Irresponsibility resulting from Insanity.'

NUMISMATIC.—May 16.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Henfrey exhibited, on behalf of Mr. Simkiss, of Wolverhampton, a pattern for a sixpence (commonly called a nine-pence) of Oliver Cromwell, dated 1658, and reading on the obv. ANG. SCO. HIB. PRO.; weight, 86·5 grains,—a forgery cast from one of the preceding, with the following curious additions made in the mould: obv., under the bust, a cap of Liberty and an anchor; rev., on either side of the shield, the numerals I.—X.; weight, 99 grains,—also a cast from the usual shilling of 1658.—Major Hay exhibited two copper coins of Aesernia, in Magna Gracia, one of Dyrrachium, and one of Samos.—Mr. Golding exhibited a coin of Neapolis, in Campania, and a Roman silver coin of the Cæsia family.—Mr. C. Patrick communicated a paper 'On the Annals of the Coinage of Scotland, from the Death of Alexander the Third, in 1286, to that of James the First, in 1437.' From 1286 to the beginning of the reign of David the Second no mention of coinage is made in the annals of the country, although coins exist in abundance struck during this period. The primitive custom for the moneys to accompany the king from place to place striking coins where necessary, seems to have been discontinued during the reign of Alexander the Third. The various Acts and Statutes in which the coinage of Scotland is alluded to between 1357 and 1437 were noticed in their order by Mr. Patrick. In 1358, King David the Second (Bruce) petitioned Edward the Third of England to allow the money of England and Scotland to be interchangeable current in both countries, which request, according to Knygheton, was granted by the English king "in consideration of the great humility of the King of Scots"; but as there is no statute authorizing this interchange, Mr. Patrick doubted both the fact and the reason given. In 1372 a proclamation was issued in England which mentions for the first time the existence of a Scottish gold coinage, and forbids its currency in England. This would imply that gold coins must have been current in Scotland much earlier than has hitherto been supposed; the first extant Scotch Act ordering a coinage in gold bearing date October, 1393.

CHEMICAL.—May 16.—Dr. Debus, V.P., in the chair.—The first paper read was 'On the Influence of Pressure upon Fermentation, Part I.,' by Mr. H. T. Brown; the results of his experiments being that under diminished pressure the amount of gas unabsorbed by potash is greatly increased, and that it contains a proportionally large amount of hydrogen. Acetic acid and aldehyde are also formed under these circumstances, so that it would seem that water is decomposed during the alcoholic fermentation, especially when it takes place under diminished pressure.—Papers 'On the Electrolysis of Sugar Solutions,' by Mr. H. T. Brown,—'On the Determination of the Solubilities and Specific Gravities of certain Salts of Sodium and Potassium,' by Messrs. D. Page and A. D. Keightley,—and 'An Examination of the recent Attack on the Atomic Theory,' by Mr. Atkinson, were then read. The latter referred to Dr. Wright's paper on the Atomic Theory recently read before this Society, and published in the April Part of the *Philosophical Magazine*. A discussion on the Atomic Theory ensued, in which Dr. Wright took part.—Mr. C. O. Sullivan then read his elaborate memoir 'On the Transformation Products of Starch.'

PHILOLOGICAL.—May 17.—*Anniversary Meeting.*—A. J. Ellis, Esq., President, in the chair.—

For the Anniversary Address, the President, Mr. Ellis, read a paper 'On the Relation of Thought to Sound, considered as the Pivot of Philological Research,' forming an introduction to the series of annual reports on the existing state of Philology, intended to be presented on future anniversaries, in accordance with the scheme sketched out by the late President, Prof. Goldstücker.—The following Members were elected Officers for the ensuing season: President, A. J. Ellis, Esq.; Vice-Presidents, Archbishop of Canterbury, Archbishop of Dublin, Bishop of London, Bishop of St. David's, Messrs. E. Guest, T. Hewitt Key, and W. Stokes; Ordinary Members of Council, Messrs. J. Payne, (Chairman), T. Aufrecht, C. Cassal, Rev. B. Davies, J. T. V. Hardy, E. R. Horton, B. Rann Kennedy, H. Malden, R. Martineau, R. Morris, J. Muir, J. A. H. Murray, H. Nicol, J. Peile, C. Rieu, Rev. W. W. Skeat, E. B. Tylor, H. Wedgwood, R. F. Weymouth, and H. B. Wheatley; Treasurer, Mr. D. P. Fry; Hon. Sec., Mr. F. J. Furnivall.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Geographical, 1.—'Anniversary.
- London Institution, 4.—'Elementary Botany,' IV., Prof. Bentley.
- British Architects, 8.
- Society of Arts, 8.—'Silicates, Silicides, Glass, and Glass Painting,' Lecture VIII., Prof. Barff (Cantor Lecture).
- United Service Institution, 8.—'Lighting of H.M.'s Ships,' Capt. P. H. Colombe, R.N.
- TUES.** Royal Institution, 8.—'Development of Belief and Custom among the Lower Races of Mankind,' Mr. E. B. Taylor.
- Colonial Institute, 8.—'Natural Distribution of Coal throughout the British Empire,' Mr. C. W. Eddy.
- Civil Engineers, 9.—'Conversations at the International Exhibition.'
- WED.** Literature, 8.—'The Province of Conjecture in Literary Criticism,' Dr. C. M. Ingleby.
- THURS.** Royal Institution, 3.—'Heat and Light,' Prof. Tyndall.
- London Institution, 3.—'Experimental Evidence against the Immortal Generation of Living Things,' Mr. W. N. Hartley.
- Royal, 8.—'Ammonia in Urine in Health and Disease,' Drs. C. M. Tidy and W. B. Woodman; 'Structure and Development of the Skin of the Salmon (*Salmo Salar*), L.' Mr. W. K. Parker; 'Structure and Function of the Root of the Coeliea,' Dr. Urban Pritchard; 'Examinations of Gases occluded in Meteoric Iron from Augusta County, Virginia,' Dr. J. W. Mallet.
- FRI.** Antiquaries, 8.—'Election of Fellows.
- SAT.** Royal Institution, 9.—'Old and New Art,' Mr. E. J. Poynter.
- Royal Institution, 9.—'Chemical Action of Light,' Prof. Roscoe.

Science Gossip.

THE scientific arrangement of the objects exhibited in the Queensland Annex of the International Exhibition demands some recognition. The natural history of the colony, including its geological structure and its mineralogical productions, is most fully represented and most carefully arranged. This result has been entirely due to the unwearied industry of Mr. R. Daintree, who has lately received the appointment of Agent for the Colony in this country.

A CORRESPONDENT writes:—"As it seemed highly desirable for some English geologist to become acquainted with all the facts connected with the recent discovery of the skeleton in the Caverne du Carillon, on the confines of France and Italy, Sir William Tite, M.P., commissioned Mr. William Pengelly, well known for his researches in Kent's and other caverns in Devon and Cornwall, to examine the remains and the place where they were found. This remarkable relic of the most remote antiquity was discovered by a French geologist, M. Rivierre, who removed the skeleton to Paris, and of course until his account is published, Mr. Pengelly cannot give the result of his own inquiries. Acting upon Sir William Tite's suggestion, Mr. Pengelly proceeded to Paris, where he met M. Rivierre, and examined the skeleton at the Jardin des Plantes, and then proceeded to Mentone, where every attention was shown to Mr. Pengelly by Madame Rivierre; and as he was the bearer of M. Rivierre's order, Mr. Pengelly enjoyed the advantage of examining the explorations."

DR. J. BELL PETTIGREW, the discoverer of the figure-of-eight, or what has been termed the wave theory of flight, which has been attracting attention on the Continent and in America, is at present delivering a course of lectures 'On the Physiology of Circulation,' before the Royal College of Surgeons, Edinburgh. We understand the lectures will afterwards appear in the pages of the *Edinburgh Medical Journal*.

SIR WILLIAM LOGAN has recently given 18,000

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dollars, in addition to the 2,000 before contributed by him, towards endowing the Chair of Geology in M'Gill University, Montreal. Principal Dawson, who has had charge of the Department of Geology for many years, will be the first occupier of the Logan chair.

THE Twenty-first Meeting of the American Association for the Advancement of Science is appointed to be held at San Francisco, to commence on the 18th of August. We hear that invitations have been forwarded to some of the foremost men of science in this country.

A SOCIETY, calling itself "The Junior Naval Professional Association," has been established at Portsmouth. The first part of the *Proceedings* of this Association has just been issued. The Committee, in their "statement," say they hope by their arrangements to secure for the members the great advantages of ready information, of the details of professional or scientific progress, and to secure the utmost development of the naval service as a whole.

THE *Journal* of the Royal Institution of Cornwall, and the Fifty-fourth Annual Report, have just been published. The President's Address is very full of scientific information; and the numerous papers in the *Journal* are of considerable interest to the archaeologist, mineralogist, and geologist.

FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS.—The SIXTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at 5, Pall Mall East, from Nine till Seven.—Admittance, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS.—The THIRTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace. Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Secretary.

NEW BRITISH INSTITUTION, 39a, Old Bond Street.—FIFTH EXHIBITION of High-Class PICTURES, by British and Foreign Artists, will SHORTLY CLOSE.—Admittance, 1s.; Catalogue, 1s. T. J. GULLICK, Hon. Sec.

NINETEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the Continental School, is NOW OPEN at the French Gallery, 19, Pall Mall, from Half-past Nine till Six.—Admittance, 1s.; Catalogues, 6d.

EXHIBITION of the SOCIETY of BRITISH ARTISTS. Incorporated by Royal Charter.—THE FORTY-NINTH ANNUAL EXHIBITION of the Society is NOW OPEN, from 9 A.M. until Dark. Admittance, 1s. THOMAS ROBERTS, Secretary. Suffolk Street, Pall Mall East.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—THE EIGHTH ANNUAL EXHIBITION is OPEN Daily, from Ten till Six.—Admittance, 1s. Catalogues, 6d. GEORGE L. HALL, Hon. Sec.

THE SUMMER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 168, New Bond Street, is NOW OPEN.—Admittance, 1s.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Titania,' &c., at the DORE GALLERY, 35, New Bond Street. Ten to Six.—Admittance, 1s.

Elijah Walton's COLLECTION of OIL and WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminister Chambers, Victoria Street, Westminster.—Admittance, One Shilling, including Catalogue. Open daily from Ten till Dusk.

JOHN LEECH'S OUTLINES, now ON VIEW, at the Gallery, 9, Conduit Street, Regent Street, from Ten till Six.—Admittance, 1s. ARTHUR A. HUTTON, Secretary.

THE ROYAL ACADEMY.

(Concluding Notice.)

WE may now conclude our notes upon this by no means exhilarating exhibition of the coarser qualities of English art. The oftener we go to Burlington Gardens, the more painfully are we struck by the prominence into which much has been thrust which ought not to have been exhibited at all, or, if it must be shown, should have been "skied," or hidden in corners. The "hanging" appears to have been conducted on principles the reverse of those of which men of educated taste would adopt: good pictures have bad places, while not a few, the worthlessness of which nobody but a person ignorant of fine art would dispute, have been put "on the line." We miss the works of several painters, such as Mr. Albert Moore, who, whatever may be their shortcomings, are beyond all question entitled to a good place here. The principal contribution of one artist is put out of sight, a practice made singularly feasible by the increase in

the number of pictures received, while a very inferior work from the same hand is put on the line, and its imperfections brought to view. In short, we are bound to repeat what we and most of our critical contemporaries have already asserted, that this Exhibition shows a low notion of Art, and a singularly unrefined taste in the arrangement, if not the selection, of its elements. The result is, that it looks like a bazaar or shop for the sale of "popular" pictures.

Mr. Eyre Crowe is rapidly securing for himself a high position. Those who remember the 'Meeting-House of Friends' in last year's Exhibition must have looked eagerly for the artist's contributions to this gathering. *Howard succouring the Galley-Slaves at Venice, A.D. 1778* (909), his largest picture, will interest the public less than the other and smaller paintings he has contributed. The view gives the side and deck of a large Venetian galley, a boat which has come alongside, the sea, and the distant towers, spires, and other buildings of the city. This picture is very hard, as, indeed, Mr. Crowe's productions usually are, but it is intensely sunny, although not warm. The red-painted deck of the galley and her high poop are shown, her short masts and furled and striped sails. Howard, readily recognizable by his face and costume, stands upon the deck, and distributes among the slaves the great round loaves he has brought; the boat alongside contains blankets and other comforts for the sick captives; the slaves are nearly naked; one of them cuts his loaf eagerly; and others wait their turn for food. The execution is of that thorough and careful kind which rewards the inspection it invites. There are not a few points of fine colour, yet, as a whole, the work lacks colour, and the very solidity of the painting renders it rather opaque. It is pleasant to observe with what skill the little figures in this and the smaller pictures here have been drawn,—how thoroughly their actions have been studied; and we are glad to see workmanship so nearly perfect as the drawing of the galley. Of Mr. Crowe's minor pictures, *Bob-Cherry* (214) depicts boys playing at the well-known game; the prizes are slung between a lamp-post and a pillar of the portico opening to their school, the Bluecoat School; the lads follow each other in a line, and take turns to jump and bite, or miss. Of the spectators, one, with all the energy of a boy, clasps the lamp-post and clammers up it; two, of more "philosophical" minds, lean against the neighbouring iron railings, and speculate on the winner; another, perched on the parapet, also looks on at the game, but with more zest for the sport. All these figures are beautifully drawn, the faces being remarkable in that respect, and the draperies are thoroughly understood, and mastered with most scrupulous care. The actions are rendered with consummate spirit, and are the result of rare powers of observation. The design tells the story in the most enjoyable manner, and with perfect simplicity and vivacity. Although the picture lacks warmth of colour, and is somewhat deficient in depth of tone, it is not difficult to overlook such shortcomings where there is so much sound, clear, precise, and delicate handling, and where the defects are of a negative rather than of a positive character.

Tiff (354) is a capital little picture of a young lady and a gentleman seated on a bench in a public garden, their backs being towards us, and yet almost as expressive of a "tiff" as their faces could be. The painting is as firm and precise as in No. 214, and the colouring less chilly; the background is needlessly uninteresting, being nothing more than a green hedge. The humour of this picture is complete. *Out of School* (569) is complementary to 'Bob-Cherry': it shows the quadrangle of the great school, with boys variously engaged,—one, reclining on a bench, reads; another, likewise on the bench, "ciphers"; a third, in a playful mood, incites them to join him in a game. It has the merits of 'Bob-Cherry,' together with warmer colour.

We have already noticed Mr. Hodgson's larger picture; he has a less important but excellent example of another kind in *The Snake-*

Charmer (355). The interior of a chamber in Algiers or Tunis is represented, with three natives of rank earnestly watching the feats of a half-naked charmer with his reptile. It twines round the man's bare arm as he kneels on the floor, and, with raised crest and bowed neck, darts its tongue at the tormentor. A rabbit, on which it has proved the virulence of its fangs, lies beside the charmer, as dead as ever rabbit was; yet, to the unspeakable amazement of the spectators, the conjurer dares provoke the anger of the creature, and wantonly tease it with a little stick. The companion of the charmer squats on the floor, and beats a noisy drum while he chants. The expressions of the faces are all admirably rendered, and thoroughly well supported by the actions. Very striking is the attitude of the gentleman who, in the intensity of his interest, has stepped forward from where his companions recline, and stands with his feet firmly planted on the floor, as though all his being were absorbed in the danger of the charmer. This is a capitally drawn figure; so is that of the charmer. Generally speaking, there is much good colour in this picture, especially about the walls. Mr. Hodgson also exhibits *A Fair Customer* (931).

To criticize the productions of Mr. E. Nicol, A.R.A., is not a pleasant task. However, Mr. Nicol's ability and popularity will not allow us to pass his pictures unnoticed. We regret the waste of power they display, and we dislike the almost invariable coarseness, frequent nastiness, and occasional brutality of his subjects, and the ever-present vulgarity of his own readings of them. Mr. Faed's sentimentalism conceals the offensive features of many of his subjects. Although in his pictures we have had all sorts of ill-washed mourners, it is but just to add that his models are grimy rather than nasty, and that their grimness strikes the observer after and not before he has mastered the painter's meaning; besides, it is not so long since the pathos of domestic catastrophes, such as Mr. Faed rejoices to paint, was relieved by good artistic workmanship. Mr. Nicol, on the other hand, is so little suspicious or fearful of offending, that he will not soften down the coarseness of his subjects; and therefore one feels the more regret to find him blind to the utter unfitness for art of the peasants of whose dirty persons, countenances, and habits he has given too many, and, it would seem, too faithful portraits. Mr. Nicol has, indeed, not recently given us anything so horrid as the picture of a man yelling in agony from a tortured corn,—the force of the design would have redeemed even the subject, had that subject been treated with less zest for all that was painful in the incident and nasty in its accompaniments; it is also fair to say, that Mr. Nicol's sense of humour and technical skill, although both inherently vulgar, have sufficed to render acceptable subjects which inferior abilities could not redeem; and indeed, 'Pat among the Gods and Goddesses,'—we think that is the exact name of the picture,—although by no means without prurience, is one of the heartiest pieces of modern humour. However this may be, the wonder remains, that Mr. Nicol continues in the course he began in. When George Morland painted pigs and pigstyes as they had never been painted before, it was with art far finer than that of Mr. Nicol, and there were intervals in his practice on swine, intervals during which he depicted sweet-faced women and clean, honest men. On the other hand, had he depicted even the murdering of a big swine, with all its attendant horrors, that terrible incident and its nauseous accompaniments would not have been the less pathetic because we were called upon to witness the transformation of pig to pork,—nay, our sympathies would have been enlisted on the side of the victim. No such feeling was aroused for the possessor of the injured corn, whose brutalized countenance condemned him and the painter, who could not see the offence he committed in representing the mere agony of anything so vile. In short, the world, not over particular, will put up with squalor and dirt, if art illustrates them; it will even praise the hideous debaucheries of such pictures

as Hogarth's 'Gin Lane,' the most terrible of social satires, but it loathes the unnecessary grossness of 'Bothered!' (356), a dirty fellow scratching his dirty head. The picture is all the more offensive because it is not ill painted. *The Play-Hour* (307), a lubberly red-faced boy as he appeared while "kept in" at school, has humour and character, which would be highly acceptable if the model were only a little less coarse. A third picture by Mr. Nicol is not only better painted than either of these, but not offensive in any respect; it is called *His Ba'bees* (11), and, because we do not enter heartily into its fun, we are the more bound to commend to those who can enjoy them the character and humour it shows. A thrifty peasant in a Scotch cap is seated at a table in his cottage; on the table lie piles of coin and an old tea-caddy, which is his treasure-chest. The fellow is, we suppose, diving into his pockets for more coin.

Having described Mr. T. Faed's principal picture, let us now examine his "Oh, there's naebody comin' tae marry me" (4), a girl leaning on a bank; which may be called a cleverly wrought sketch, not unacceptably mannered, but so trivial that it would have been wiser to have kept it in the studio until something more creditable than 'God's Acre' (247) was ready to bear it company before the public. Mr. Faed's third picture is named *Winter* (89), a woman, of uncertain age, probably an artist's model, in a winter dress, seated, and waiting for something which does not appear and is not expressed. It is perhaps supererogatory to look for pathos in this picture, where nothing of the sort may be intended, but, if it exists at all, we must seek it in the faded and worn looks of the woman. There is nothing in the execution of this painting to excite admiration or blame.—Mr. Frith is almost himself again in *Lord Foppington describes his Daily Life* (53). The scene is derived from Vanbrugh's 'Relapse'; the subject is dealt with in the somewhat artificial manner of Mr. Frith, a manner which is not to be found fault with when employed on subjects derived from plays, because, in such cases, that which is artificial does but reflect an artifice. The scene gives a room of Queen Anne's time, and people in the costumes of her reign. All these proprieties have been studied, and rendered with commendable care. Lord Foppington, in the intervals of taking pinches of snuff, relates to the ladies, his companions for the time, the delectable incidents of his career. The half-withered aspect of the beau, his waxy skin, and the too obvious anachronism of his rich brown wig, are good points; his figure is brightly painted, prettily coloured, and not at all ill drawn in detail, although its proportions might be questioned. The best part of the picture is the face of the lady, who is amused even in her scorn. Another excellent element is the countenance of the other lady, who looks dreadfully bored. Of course no one expects from Mr. Frith's sparkling palette, subtleties of fine design in expression, colour, or drawing; still this is an acceptable work, which only lacks a little more of that almost indescribable brightness of colouring, crispness, and precision of touch—things achieved with unsuspected toil—and of the spirit in tale-telling, which distinguished the younger days of the painter. *The Miniature* (157) shows a life-sized woman in profile, contemplating a small red leather case which she holds in a not well drawn hand. Although this picture is not without breadth, and even force of effect, and there is something like genuine pathos in the expression of the curving upper lip, we are sorry to say that the face is badly painted and worse drawn, and that in both respects, the bust and shoulders are inferior to the face. There is another painting by Mr. Frith, *Henry the Eighth and Anne Boleyn Deer-shooting in Windsor Forest* (470), in Gallery V., near Mr. Lewis's 'Lilium Auratum.'

Mr. Elmore has, besides the works we have already mentioned, a small picture styled *Across the Fields* (15), a girl in a costume of the seventeenth century walking in a meadow. It is agreeable; and there is much capital painting in the petticoat. The effect does not suggest external

light. He also sends *Miss Elmore* (367)—Mr. Ansdell's *West Highlands* (19),—sheep,—is distinguished by the variety of character shown in the animals' faces; but the rocks are like wood, and the fleeces more resemble worsted than wool. In *Goatherds returning from Seville* (30), a young man and a girl with their flock, the goats redeem the silly looks of their leaders. The general colour of the picture is much clearer and warmer than Mr. Ansdell's colour usually is. We do not enjoy *Waiting for the Steamer*—scene, *Crenan Bay* (254), although, until we look into it, the picture does not seem a bad one; the colour of the sea is very crude.—We cannot say much for Mr. J. C. Horsley's *Pay for Peeping* (5), although it is not without harmless humour. A pair of lovers are entirely absorbed in their own affairs and sit in an alcove; a hole in a certain piece of arras permits the inquiring eye of a "page," one of those youths with whom Mr. Horsley has so often delighted his peculiar public, to view the progress of courtship. A lady approaches the youth unheard, and is about to box his ears.—The portrait of the Rev. E. L. Puzley (26) shows that Mr. J. P. Knight has been studying Tintoret.—*Harter Fell* (24), landscape by Mr. F. W. Hayes, is a well-modelled, rather loosely painted view of a tarn and hills, with some excellent natural colouring and good rendering of a confused effect of light and shadow.—Mr. T. C. Moore's *May, Daughter of H. J. Simonds, Esq.*, (23) is a fine and highly-artistic portrait of a young lady, well painted and capital in character.—Sir J. Gilbert's *King Charles leaving Westminster Hall after Sentence had been passed* (42) exhibits the artist's dash and his somewhat smoky painting; but it is absolutely opposed to either a Royalist or a Puritan view of the subject. It would, however, make a fine scene in a play.—Mr. H. Carter's "Music hath Charms" (52), a boy performing on a pipe for the delectation of his little sister and himself, is painted in a French manner and with a predominating greenish grey tone. This is a pleasant picture to look at, and cleverly executed; the girl's expression is capital.—*In Snowdonia* (62), by Mr. R. S. Bond, we have a torrent of peat-stained water pouring in a cascade. The work, although a little flat, is enjoyable for its true and powerful local colouring.

Among the good landscapes here is *A Hampshire Homestead* (84), by Mr. J. S. Raven. It represents with considerable freshness and vigour lines of young poplars in their spring foliage, growing in a flat. The atmosphere is fine and the sky good: see likewise *The Monk's Walk* (657).—Mr. V. Cole's ambitious picture, *Noon* (110), gives a view over a great weald to hills on the horizon; the sky is that of summer, and the foliage is only just turning brown. This is one of those pictures which cannot be classed with either realistic landscapes, such as Mr. T. G. Linnell's *At Work in the Woods* (234), or the more purely artistic style of landscape-painting, of which Mr. Poole's terribly pathetic *Remorse* (309) is an example. It is not truly realistic, because it is unfaithful to the grace, delicacy, and wealth of nature; it is not artistic, because the painter, although failing to render nature, has neither sacrificed anything to art nor gained anything by means of art. The picture is not, like Mr. Raven's 'Hampshire Homestead,' pathetic: in fact it has no sentiment. Let those who question our judgment look at the foreground, or any other part on which Mr. Cole might be supposed to have exercised his skill and manifested his love for nature. There is not in this picture of foliage and herbage any one feature properly defined. Not one of the clouds looks like a bulk of vapour, with lights direct and reflected, and shadows true and accidental, as in nature. The vaporous effect of an extensive atmosphere is suggested rather than rendered by a trick of the palette similar to that employed by Mr. P. Graham, in his 'Cradle of the Sea-Bird' (1055). Artistic landscape-painting is to be found in works such as give the poetry of wonderful and subtle gradings of tone and colour, of the exquisite union of lines and delicate balancing of masses.

It is evident that Mr. V. Cole intended nothing of the sort when he set about this picture. So far from being poetry, it is prose in pigments. It shows more paint than painting, and its prose is unfortunate, because untrue.

Mr. Richmond's portrait of *The Lady Lucy Calvert* (94) is eminently fortunate in its rendering of character and in subtle expression; but eminently unfortunate from the crudeness of painting and the gaudy colour.—Mr. H. Williams sends a capital picture in *Prayers for one Wounded* (105), the object of the prayers being an injured torero; the scene is the interior of a Spanish church. In this work is some pathos, and there is even passion of expression. In common with many, we feel bored by the superabundance of pictures produced in this and recent years which deal with bull-fighters and their doings.—Mr. Pott cannot be congratulated on having improved on his last year's picture. *Charles I. leaving Westminster Hall after his Trial* (107) is common in conception and crudely painted.—There is not a picture in this Exhibition to which the phrase "cleverly executed and conceived" could be so aptly applied as to Mr. M. Stone's *Edward II. and his Favourite, Piero Gaveston* (111). The artist must be extremely clever to do as well, and to have so nearly succeeded in design and painting. He would have been a good, if not a fine artist, if he could have contrived to go a little, but a very little, further. The subject suits the artist; it is sprightly, rich in opportunities for the display of character and costume, and one of the few remaining incidents in English history which everyone can recognize, though no one has painted it before. The scene is a garden; the persons are Edward the Second, Gaveston, the Queen, and several nobles and warriors. Gaveston and Edward walk to the front of the picture; the former whispers to the King one of those witty jests which cost them both so dear. The King laughs heartily, being the very model of a vain and silly youth. The barons scowl, and the sour-faced queen stares in an unpleasant manner. It is not until a minute or two has been spent in examining this design, that we see how obvious and superficial are all its elements. Everything is told in the clearest and shallowest way; and one feels that this is a capital design for a popular woodcut, but one not thoughtful enough to be worth painting. In less time than it takes to get to the bottom of the design, the critic sees that the painting is, with all its "cleverness," merely clever. Here is dexterous execution, not painting for the love of art. It is just to add that, while there is nothing which gives an idea of thought or labour in this production, while even its weakness is facile, there is something which is genial, and not ungraceful in the whole. Accordingly, it is impossible not to feel sorry that Mr. Stone has not been animated by a nobler ambition.

We are grateful to Mr. Cope for the novelty of the year, called *Study of Colour—Contrast* (273), and we really envy the feelings which prompted this attempt. We are thus grateful, not because Mr. Cope has succeeded in producing a study of colour, for the fact is, there is no colour at all in this misnamed picture: but because it gives a glimpse into the causes of certain defects in many of this artist's works. What has this "study" to do with colour? Colour, if we understand artistic language rightly, means richness and diversity of tints, and harmonious combinations of tints; but in this picture there is no richness, nor is there any harmony worth mentioning. The utmost that can be said for the work is that it contains nothing objectionable in any of these respects. The subject is a young girl embracing a little dog. Had Mr. Cope called the picture a study in drawing, there would have been a justification for the title in the evident care he has bestowed on trying to render the actions and forms of his group, although even in this he has not succeeded, as the girl's head is too big, her shoulders are too small for her size, and she is unpleasantly under-jawed. Mr. Cope has failed to model her cheeks well, but the expression is extremely well given. A picture representing the mother of George Herbert teaching him to read (152), by the same, is a pretty com-

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position. The boy stands by his mother's side; but her figure is not fairly accounted for,—see the disposition of the legs; her hands are nicely and intelligently, if not finely drawn; the expressions, according to the standard of the picture, are very good indeed, and the whole work is bright in colour, in spite of its unfortunately monotonous surface. *Winter Evening—Fire-side* (248) is another painting by Mr. Cope, and, like the former, is marked by a mixture of good and bad qualities. It represents a lady and two boys seated on the floor of a room, before the fire, and playing at chess. It is not without force of colouring, and strength of effect, but the drawing of the figures is lamentably weak and incorrect: see the extraordinary treatment of the lady's skirts, which look as if they were inflated and she had no legs. Her action needs explanation; and the attitudes of the boys are not judiciously designed or rendered. We cannot admire *Oliver Cromwell receiving a Deputation of Ministers and Elders* (368).

Mr. J. Clark has painted several charming pictures of home life. *All Alone* (156) is an excellent example of his method. A child is taking his first steps, just out of the grasp of the father, who sits in front. The expressions are capital, and could not be improved. The execution is mechanical, the result of mannerisms which have been practised too long. *Mother's Darling* (357), although remarkably good, is far inferior to 'The Sick Child,' Mr. Clark's first and most successful picture, of which it reminds us. The family doctor is visiting an ailing child; and the mother and other children are present. All the figures are worthy of study; but the best of them is, the child who stands by the mother's chair, and looks at the visitor with an expression that is charmingly rendered. In other respects the picture is mannered.—There is some nice painting in Mr. Yeames's *The Old Parishioner* (165), which represents a very "proper" young Anglican rector, talking to a venerable old fellow in a smock-frock, at the gateway of a park. The painting is neat, but not powerful; the work is hardly worthy of an able A.R.A. Mr. Yeames sends also *A Rest by the River Side* (168). A boating-party has taken refuge in an arbour by a river bank; two young men take ale and tobacco; a young lady standing on the wooden steps, daintily and rather prettily directs a third young man in one of the boats to bring something ashore. Although his movements make the boat move, yet there is not a ripple on the water beneath, nor any sign of his weight submerging the stern. Indeed, nothing could be more careless than the drawing of the boats; the build of one of them is absurd. Mr. Yeames is more *au fait* in the drawing of the seated figures within the arbour, and that of the girl who is standing; there is character in each of these; but, on the whole, the picture is trivial, and quite unworthy of one who has repeatedly proved himself an able artist. It was cruel to hang Sir G. Harvey's large picture, *Shakespeare before Sir Thomas Lucy* (177), in so conspicuous a position; it should not have been placed where its defects are thrust before the eyes of those who may not remember that Sir George Harvey was formerly able to paint much better than he does now.

Mr. T. S. Cooper contributes several cattle pictures, of which we need notice only "*Children of the Mist*" (178), a composition of cows, which look like so many figures in wood. The invariable dullness of Mr. Cooper's conceptions is, in itself, remarkable, and will form the basis of a curious chapter in that history of the art of painting cows which a future Rabelais is sure to write.—In *Blackwall* (198) we have a soft, summer daylight effect, very truthful, and clever in its rendering of air, by Mr. Hemy.—No. 209 is *A Study*, by Mr. Hart, of a man's head; he is in the act of rubbing his chin thoughtfully while he reads a letter; the hands are not well drawn, but the expression is first-rate, and the effect of light reflected on the face is excellent.—Mr. T. G. Linnell gives us a fine English landscape in *At Work in the Woods* (234), men labouring on a felled

tree; oaks in front, and a spacious view over a great mass of woods to a blue distance. This picture is rich in tone and full of colour; a noble piece of realistic landscape, not without pathos, and as luminous as it is powerful. We should not be candid, however, if we omitted to add that, in brilliancy of colour, this fine picture verges on exaggeration.—*The Ford* (664) is worthy of Mr. J. Linnell, and represents the sun rising magnificently behind a bank of night-clouds—a river reflecting the splendour, and cows driven to the water.—*The Gate-keeper* (544), and *English Coast* (556), the latter a view of Fairlight Glen, are by Mr. J. T. Linnell. The latter is a fine and richly-toned work, a masterpiece of colour, and broad, vigorous treatment; the effect of light has been given with much success: notice where it occurs on the rippling sea.—*Haying and Playing* (455) is by Mr. W. Linnell, not the least able of this family of landscape painters, nor is his picture in question less fortunate than those of his brothers and father; it shows a meadow and an undulating country, with much fine feeling of colour, and zest for atmospheric effect.

A group of figure pictures may come next. Mr. Ouless's *J. Turner, Esq.* (305), a gentleman, seated, and wearing a black felt hat, although a portrait, is treated in a fine pictorial spirit, and deserves praise for its solidity, good drawing and modelling, and first-rate feeling for character.—Madame H. Browne sends two pictures, both like her great painting in this year's Salon, depicting the sorrows of the victims of the war. *MDCCCLXX.* (308) represents two French ladies seated at a table; one weeps violently; the grief of the other is too great for tears. The work, although so slight as to be little more than a sketch, is a masterpiece of expression and pathos. The felicity with which it is painted is especially shown in the treatment of the dress of the latter of the two ladies. *During the War* (384) is more elaborate, and not inferior in pathos and intensity of expression.—In Mr. Poole's *Remorse* (309) a naked Cain is seated in a valley among barren and multiform crests of hills; a child sleeps by his side. Let us, if we can, overlook the unfortunate drawing of the intensely expressive figures, and consider the picture as a pathetic and grand landscape, of the purely artistic, not the realistic order,—work of imagination, in which mere natural forms are employed, as a composer employs notes of sound, for the sake of their pathetic expressions and suggestions. Here is an example of what, although in no degree antagonistic to it, is the converse of realistic landscape painting. The one is created for its sentiment, the other for its beauty, painted with fidelity, not, however, to the exclusion of sentiment. Landscapes must, if they are works of art at all, fall into one or other of these categories. Hence arises the difficulty we before adverted to in dealing with Mr. V. Cole's ambitious production. There is much spirit, of a theatrical kind, in Mr. Orchardson's *Casus Belli* (326), a Puritan and his daughter,—or wife and daughter, one cannot be sure of the artist's intention,—indignantly suffering the insults of two "deboshed" Royalists, who are clad, the one in yellow and the other in a white costume; both the women are ugly, and one of them appears to be far advanced in phthisis. The flimsiness of this painting is curiously complete, but not quite so distressing to students as in other works by the same artist and in the same vicious style.—*The Forest Pet* (481), on the other hand, has by no means equal "cleverness" of execution, and lacks the dashing though meretricious qualities which appear in the '*Casus Belli*'. It is one of the strangest things in Mr. Orchardson's practice that, while other artists try to charm us with representations of pretty, or, at least, healthy girls, he continues to paint pitiable, if not painfully diseased females. An ordinary spectator of this gentleman's labours cannot avoid the conclusion that he must honestly think such a woman as the one in this picture beautiful; if not, what can be his motive in depicting a ghastly, fever-burnt, hollow-eyed ghost of a woman in white feeding a doe with lilacs? Cannot Mr. Orchardson be induced to consider how depressing it would be to

be obliged to live with such a *memento mori* as this before one's eyes? Painful pictures must have some qualities of their own to redeem them,—some signs of learning, some proofs of skill or pathos are needed to render art in agonies tolerable. We have nothing of the sort here, only a raw and amazingly flimsy sketch. A *Portrait of a Lady* (492), in a red petticoat, is as gaudy and crude as it can be, and a thoroughly objectionable neighbour to many delicately-coloured pictures which hang near it.

An *Interesting Story* (389) is one of Mr. Tissot's capital pieces of humorous characterization. An old soldier is boring two damsels of Queen Anne's days with tales of his wars; they sit sipping lemonade in the bay-window of a river-side house, from which there is a view of the Thames and its shipping; one looks out wearily, as if waiting for a gayer companion, the other yawns without disguise. It is pity that the spirit of this design is not worthily supported by care and thoroughness in its execution; it possesses every good quality but finish. *Les Adieux* (644) is another excellent work by this artist.—Mr. A. Hughes exhibits four pictures, three of which compose a triptych. The single work is, perhaps, the finest; but it has been so incon siderately placed that one requires a glass to discover its sweetness and simplicity of design, its delicate colouring and extreme fidelity to nature. It is described by a motto in verse from Mr. W. Barnes's 'Poems in the Dorsetshire Dialect,' and is numbered 303. It represents a meadow near a rivulet, with abundance of foliage and rich herbage in the pure light of a summer morning; a milkmaid is walking through the grass to her work. There is an exquisite purity in the atmosphere which is inexpressibly charming; the figure is marked by spirit and grace of design, and the landscape is admirably painted. The triptych comprises scenes from 'As You Like It' (489, 490, 491), with Amiens's song for a motto. The first picture depicts the rude wooing of Audrey by Touchstone, and is a capital piece of humour and laughable character. Touchstone kneels by her side, and embraces her with one arm: goats are at play behind the group. She, flattered, but not neglectful of her appetite, munches blackberries and nurses his bauble. This is an original and spirited point of design, and shows zest for the subject. There is much delicate and beautiful painting in the massed rocks and beeches of the landscape; but the costumes and the distance need to be completely finished. The second picture shows a forest glade with a pebbly rivulet late in autumn: see the song. The old noble reclines among the heather and faded gorse of the front; his companions are at a slight distance from him. The landscape is of unequal merit. Parts are executed with extraordinary delicacy and beauty, and are exquisitely finished; other parts are little more than begun. The principal charm of this and the companion pictures lies in the designer's thoroughly Shakespearean conception of the subjects. The third painting is, to our minds, the best. Rosalind, in a man's attire of golden russet, a boar-spear in her hand, steps in from behind a huge beech; a boar bears her name freshly cut in its bark. A more beautiful, genuine, and tender rendering of a subject, which requires these qualities if it is to be successfully treated, we never saw. The face of Rosalind is delightful; pure and lively, with downy cheek, fresh lips, and earnest eyes. Here, again, the background is unworthy of the figure; but so great is the charm of Mr. Hughes's Rosalind, that one can forgive his slightly-painted foliage and questionable herbage.

Let us now consider a group of landscapes. First of these is Mr. Onkes's *Repairing the Old Boat, South Coast* (406), a view of Shoreham and its harbour, with a sand-spit in front, and the sea creeping on it; here are a beautifully-painted sky, a tender mid-distance, a sea learnedly treated, all brought together with unusual tact and fine feeling for nature. This is one of the healthiest, if the term be allowed, pieces of naturalistic landscape painting in this Exhibition. Bright and cheerful, it is the reverse of pretentious; freely painted, it is not flimsy, because, however lightly

handled some of its parts are, not one is rendered without learning and tact, which hide knowledge rather than ignorance. *The Foot-Bridge—Border of Dartmoor* (962), by the same artist,—a sunny gleam on a corn-field, foliage, and a brook, is also excellent. The sky is an example of sound modelling and of knowledge of the effects of light on clouds, that few pictures here display.—Mr. H. Dawson, jun., sends *Portsmouth Dockyard* (437), a capital composition, with a fine effect of clouds and rich lighting; the drawing of the large ship on our left is first-rate.—Mr. Dawson has *A Misty Morning* (608), a barge standing in the green sea, amid the subdued half-light of dawn; it should have been more thoroughly finished, but, notwithstanding, is a fine study of the effect. *The Tower, from London Bridge*, (626) is a more important work, with a brilliantly-painted effect of flying gleams of light pouring between rain clouds, and falling on the water and ships. The water is vigorously, though rather roughly treated; the shipping is excellent: there is beautiful colour on the river surface on our left.—Mr. P. Graham's minor picture we have already noticed; his more pretentious contribution is styled *Homewards* (471), and relies for success on the rendering of a peculiar effect of evening light and gloom. Superficially it is successful, because as a whole it is in good keeping, and at least suggests something which knowledge of nature on the visitor's part may fill up to the artist's advantage. The toning of certain parts is satisfactory: for instance the vista of a road and the local colouring of the white horse, on which at twilight a farmer jogs through a ford, are good; the toning of the horse, however, seems to us incorrect and much too bright and warm for the effect. When we examine the work this charm, such as it is, vanishes, and the "trick," as artists say, becomes unpleasantly obvious. The treatment of the rocks in front and of the foliage generally is false; the painting is opaque, and the sky is absolutely contemptible. We are reluctantly coming to the conclusion that Mr. Graham, with many natural gifts, seems incapable of that amount of honest work which is indispensable to their cultivation.—*Roman Bullocks* (499) is a fine effective picture of horned cattle halting at a stream, by Mr. Didier.—Mr. Schenck's admirable painting, *Goats in Distress* (504), was at the Salon, Paris, the year before last, and described by us at length when dealing with that exhibition.—Mr. Lucas's *Evening* (538) is not a fortunate landscape: an abundance of crude and opaque yellow pigments does duty for a ripe corn-field.—Mr. E. W. Cooke's *Chalk and Fire-stone Rocks* (540) is an admirable geological study, not a picture in the artistic sense of the term. The sky is like iron, the coast as hard as steel, the sea is harder still.—*A Sea-Fret hanging over Dunstanburgh* (906), by Mr. A. W. Hunt, shows grey sea mists and cloud-scud driving on to the land, half-veiling it, and more than half concealing the gaunt towers of the great fortress by the sea; yellow froth covers parts of the beach. The rendering of the sea, atmosphere, and sky is noble; it is the result of much study of nature, and evinces strong poetical feeling. *Moon rising over Bamborough* (1141), by the same artist, is not quite so thoroughly enjoyable as most of the landscapes we have had from his hand; but it is rich in fruits of learning, and grand in sentiment and effect. A ridge of dark brown rocks shuts out the tide from a rugged shore and from its upper sands; the effect is rendered almost mystical by the diffusion of the moon's light as she rises behind clouds on the horizon; the castle looks purplish in the distance.—Mr. Brett has, in *The South Bishop Rock—Anticipations of a Wild Night* (938), a smaller picture and better hung, but far less admirable than his other work to which we have already referred. The waves seem to leap up before us; the slopes of all of them are marked by wavelets, and the diverse surfaces of waves and wavelets reflect brilliantly the many-tinted sky which, although evening approaches, is full of light. So many and differently directed surfaces, all reflecting the bright heavens, produce a general effect which is almost iridescent in its

splendour; but superbly bright as the waters are, their magically realistic appearance is mainly due to the learned and elaborate modelling of this patient artist. In the extreme distance is the rock which gives its name to the picture; nearer is a schooner under as much sail as she can bear. It is not because this work is inferior in execution to 'Whitesand Bay' that we esteem it less, but because, while not in any respect superior, it lacks the sentiment which pervades the other.—A picture similar in character to Mr. Brett's smaller one, has been hung with such complete disregard of its qualities and composition that, although the artist is a man of note and of proved ability, and his work seems not unworthy of his reputation, we can do no more than call attention to the manner in which it is placed here. *Newport Bay, Pembrokeshire* (950), in the shadow, or reflected light, and on high in Gallery IX., is the sole contribution of Mr. C. P. Knight.

A Summer Storm among the Welsh Hills (1049), by Mr. H. Moore, aims at a magnificent effect, and is marked by force and breadth of colour.—*Winton House, East Lothian* (1071), by Mr. S. Bough, a snow piece, is cleverly and not unsoundly painted.—A smaller picture than that by Mr. H. Moore, which we have already mentioned, is called *Wind Freshening—Fishing-boats running for the Beach* (1124), a fine and very vigorous study of long waves breaking on a rough beach. Mr. Moore has painted many such works.—One of the most beautiful landscapes here, one of those realistic works which are elevated by sentiment, is Mr. A. W. Goodwin's *An Anthem* (1142), a church with stained-glass windows lighted powerfully from within, and displayed from without by a broad and softened moonlight. The scene has a peculiar force and pathos on account of the landscape and buildings being covered with snow. The effect is mysteriously suggestive of all that is holy, and calm and peaceful, and aptly illustrates the motto, "And there shall be no more death; neither sorrow nor crying; neither shall there be any more pain": the words of the chant supposed to rise within the building which stands in all solemnity in the white landscape and in white light, surrounded by mortuary trees and innumerable tombs. In such an effect the aspect of the church would, doubtless, be such as it appears in this picture—certainly its aspect would, in this shadowless effect, not be more substantial than we have it; but, we think, a little truth may have been sacrificed to sentiment, and to a desire for perfect breadth when the trees and the grave-stones were so much subdued. By way of marking the emphatic point in the subject, a woman is introduced in the act of bending over a little grave and decorating it. The picture is marked by great breadth of atmospheric and chromatic effects, and by masterly dealing with an exquisitely subtle phase of light. It is, in the language of colourists, a study of white light on white and greyish white. It is unfortunately hung.

Another group of figure pictures and portraits may be noticed.—Sir F. Grant's *The Lord Poltimore and Hounds* (337) is remarkable for the capital painting and rare diversity of its dogs; of course, we do not like the picture as a picture, and accept the subject as an unpleasant necessity.—Mr. Leighton's *The Right Hon. Sir Edward Ryan, Secretary of the Dilettanti Society* (381), a three-quarter length of an elderly gentleman "returning thanks," is a finely-painted portrait, to which some persons persist in ascribing humour, that is not obvious to most people.—Mr. C. Calthrop's "*From Generation to Generation*" (415) is a cleverly-painted picture, with a "taking" subject, and by no means antipathetic treatment. A young man leads an old man in what looks extremely like the Long Gallery, Knowle, and before the picture which is famous for its painting, and here introduced on account of its motto. The face of the young gentleman is capitally painted, and extremely apt to the subject. The accessories of the picture are in excellent keeping. No artist of the year has, if we consider his aims, made greater progress than Mr. Calthrop.—Mr. J. B. Burgess's *Kissing Relics in Spain*

(466) is a disappointment in nearly all respects; although the painting is, as usual, vigorous in a broad and dashing way, the way of those who have followed the footsteps of John Phillip in Spain. The "commonness"—we cannot call it vulgarity—and shallow pathos of his work are not redeemed by thoroughness of painting, nor even by vivacity of design and treatment, the peculiar characteristics of Mr. Burgess's model.

In *The Lament of Ariadne* (498) we have the truest and soundest of Mr. W. B. Richmond's pictures. Hitherto, while we admit the zeal and sound taste of this artist, it has been impossible to avoid seeing that work after work of his was in sentiment, and even in its general principles of design, little more than an echo of some masterpiece which had impressed a singularly susceptible imagination, but had not moved the painter powerfully enough to compel him to defer the execution of his ideas until he had attained technical power sufficient to do justice to fancies which were, doubtless, unconsciously borrowed, and which but faintly reflected what had been seen before. It would be wrong to omit saying that even in 'Ariadne' the influence of Mr. Leighton is predominant. But the design shows some originality, and, if the painting is not the result of severe study, it is at all events free from the pretences which Mr. Richmond has hitherto indulged in. Ariadne is standing, a life-sized figure, with one arm thrown up; the other arm is wound tightly in her robes; she is at the very edge of the breaking sea; the sand crumbles in mimic cliffs and melts in every wave; gloomy cliffs rise behind the figure and against a rainy sky, which is pregnant with thunder. The full, green robe of Ariadne is blown against her form, and wrestles with the wind, that tosses her hair and brings the waves to her feet. The idea expressed is so fine and good, that it is not unworthy of Mr. Leighton himself. There is, however, so much of Mr. Leighton's drapery and colour here, that it would give us great pleasure to see another and as fine a work as this, in which that able artist's influence could not be traced.

Mr. Boughton sends three pictures, which are marked by traces of his education in France, which he received from M. Hamon, we fancy, and which certainly was of a less severe kind than is common there. They are the works of a competent painter although they are less masculine than those who remember his former productions might anticipate. *Spring Time* (579) shows a rather unsubstantial damsel clad in white, leaning against the bough of an apple-tree and contemplating its blossoms. It is pretty, but as the sentiment is superficial the design cannot be styled poetical in the higher sense of the term. As No. 579 suggests spring, so *The Flight of the Birds* (580) depicts autumn and suggests winter: but it is the more truly poetical picture of the two, and, although not much more masculine in execution, it is more complete. Two damsels, one clad in black, have places on a furzy dune; one is seated, the other, in white, stands at her shoulder. Half embracing, they watch the departure of swallows, as they flutter over the sea at the outset of their long journey. The landscape has not been intended to bear examination in detail, but, so far as it goes, is admirably painted and highly expressive. The third picture is *The Coming of Winter* (581): a black veiled lady paces on the snow by the side of a nearly leafless wood, and contemplates a dead bird which lies by the path. The sentiment is pretty; the landscape, especially the distant wood, is charming in its kind.—M. G. Regamy's *Escadron de l'Armée de la Loire* (652) gives a roughly executed, but intensely spirited conception of the appearance of one of those bodies of French cavalry which were formed "behind the Loire." It shows a large and motley group of riders of all kinds, Artillery of the Guard, Chasseurs, Spahis, *Chasseurs d'Afrique*, Cuirassiers, Lancers, the brass-helmeted Dragoon with cape on his casque, the Arab in a white haick, the Lancer barely recovered from a wound, and seeming to have shrunk within his coat and kepi; they are armed with sword, broad-sword or curved sabre, with carbine,

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pistol or rifle, and mounted on gaunt horses of all sizes, conditions and colours. The best point in the design is that M. Regamy has given to the crowd a general look of courage and fidelity, which promises that their sabres will prove sharp.—Mr. A. Goodwin, artist of 'An Anthem,' to which we referred above, has in *Washing Day* (893) a charming landscape of a sunny day in the country.

M. Louis Gallait has favoured us with what appears to us the best pictures of his that we have seen. The character of one of them probably precluded its being shown at the Salon of this year. First of the three is *Mdlle. A. B., Petite-fille de l'Artiste* (908), a soundly-painted, but to English notions not agreeably treated portrait of a little girl in a grey half-mourning coat. This picture is broad in effect, and rich in tone; a fine piece of art. The other paintings are sequential to each other. *La Paix* (1005), a scene just before twilight, at the door of a French cottage: a babe, sweet, rosy and happy, clings to its mother; a little boy carries flowers for the welcome of his father, and the father, in the distance, drives the cattle home; warm, grey light of evening settles on the land; the distant trees and fields seem to recede into the dusk; the latest bird has gone to its nest. *La Guerre* (1006) chills the blood of all who look at it. If such is its effect on English people, one can guess what an effect it would produce if shown in France. It is not our business to judge of the historical correctness of the artist's picture; we must treat it simply as a work of art. It is a representation of a scene in the outskirts of Bazeilles, which is not far from M. Gallait's native town, or of some place that met with a similar fate. That this picture of the massacre of women and children will, whether founded on facts or not, produce a great sensation, is plainly clear, and there is a degree of truth in the Oriental notion that a painter is responsible for the sins of the figures he creates. Such is the power of M. Gallait's art that it is quite beyond the scope of *dilettante* views and recalls something of antique vigour of design. Generally, we fail to admire his works; here he carries us away. The portal of the house; the mother, children and father, as before; another evening, marked not by the afterglow, but by a lurid atmosphere that hides the trees, if indeed they remain, and a dull glare which not long since must have been bright enough. Here lies the woman among the wreck of the porch, the shattered lintel, and the broken door; she is wan, and, although no wounds are visible, her cheeks are pallid and her lips are purple, as from long bleeding; there is dark and rusty blood where the baby has pulled her dress aside. The baby, a tender body that is curled in upon itself, lies as pallid as the mother is, and starved or frozen. Not so the boy, for, with cheeks all red with long-continued tears, half in passion, half in fear, he pulls strongly at the long grey robe which wraps the corpses, and seems to shake the mother's head among its hair. Her hand lies under the baby's body, and in stiff, white fingers holds a crucifix. The house-dog has come here to die; the rigid fingers of a dead man's hand, and an arm, wearing a dark blue blouse, project into the picture from the front.

Mr. V. Prinsep sends several paintings, of which the one representing two young ladies in a garden, one of them gathering azaleas for the other, and styled *The Harvest of Spring* (915), has given us the greatest pleasure. It is a charming work, marked by rich colouring, and distinguished by a bright effect. The same painter has a capital portrait in *Lady George Hamilton* (1080), evidently suggested by Reynolds's 'Young Lady of the Burke Family,' which was here in the spring.—Mr. Whistler has a piece of fine art in *Arrangement in Grey and Black* (941), a portrait of an elderly lady in mourning robes seated before and seeming to contemplate a black curtain in a room, the wall of which is painted grey. This is a beautiful example of its kind, a kind rare and valuable in England at least.—"I am the Resurrection and the Life" (954) is by Mr. F. Holl, a painter to the grimness of whose

taste and the intense pathos with which he has invested his conceptions we have more than once borne witness. The well-known words are supposed to salute the ears of those who bear a corpse of a child to its grave in a churchyard; the speaker is without the picture; the hearers are rude and toil-worn people, their faces are marked by a very peculiar and profound force of expression, such as few can give better than Mr. Holl. We rejoice to see that Mr. Holl improves in technical powers, and that this is much more like a picture in the proper sense of the term than anything he has hitherto exhibited. —*Age and Infancy* (973) is by M. Israels, the famous Dutch artist, and is worthy of his reputation. An old fellow, seated by the fire in a Dutch cottage, plays with a soldier-toy, and so pleases a little child. There is abundance of humour, chiaroscuro, and character in this fine work.—*John the Baptist rebuking Herod* (1132) is a vigorous sketch of a design, by Mr. A. B. Houghton, so fine and noble that we hope to see it painted in full.—In *Un Précé* (1140), by Mr. A. Legros, there is a grave charm in the expressions of the audience of women; it is admirable for its sober and strong colouring.—*The Birthday* (1143), by Mr. Hemy, with much good characterization, recalls Baron Leyds, and not unfortunately.

The Water-colour Drawings which we can notice are few. We commend, on general grounds of merit, *Swinging to the Tide—Medway* (696), by Mr. R. H. Nibbs; *Children gathering Acorns* (712), by Mr. W. Cruikshank; Mr. Lidderdale's "Please let me in," a child at a cottage-hatch (720); Miss C. M. Brown's richly-coloured figure, but not perfect face, in a portrait of *Mrs. Alma-Tadema* (724); *Rochester Castle—Evening* (728), and *The Town and Castle of Rochester* (811), by Mr. T. C. Farrer; "What shall I answer to my Love?" the head of a musing damsel (731), by Mr. W. Knewstub; *Near the Farm* (740), a sunny meadow and corn-stacks, by Mr. W. Pilsbury; *A Summer's Morning—Ullswater* (749), by Mr. A. Powell; *At Home, a portrait*, a girl standing with a book; a capital piece of colour and extremely bright (772), by Mr. W. Crane; *An Atlantic Headland*, in a very grey day, by Mr. W. F. Stocks (773); pretty little figure of a girl at a cabinet, styled *Trinkets* (777), by Mr. G. Bouvier; *Coast near Fairlight* (809), by Mr. H. Anelay; *The Farleigh Rocks, Capri* (835), an astonishing example of likeness to nature and solidity, by Miss A. Blunden; *Barge on the Thames* (842), by Madame B. Bodichon; *Mrs. Marrable's charming spring landscape* (859).—Among the most promising of the minor figure-pictures here, are Mr. E. R. Hughes's solidly painted, vigorous, and effective *Rainy Sunday* (779), a view of a street, and figures tripping or walking on its pavement. All the figures are capitaliy drawn, their actions well rendered.

As excellent Miniatures, let us name *Master Claude Bagot* (1332), by Mr. R. Easton; *Portrait of a Lady* (1350), by Miss M. E. Burt; *Mr. A. Fesser* (1358), *H.M. the King of Spain* (1360), and *H.M. the Queen of Spain* (1361), by M. A. Tomasich.

Among the Engravings and Drawings, the visitor will find excellent work in M. Rajon's *Mrs. Siddons, after Gainsborough* (1268); *Greenwich Reach* (1270), by M. J. L. Propert; *Hanley Ironworks, at Midnight* (1290), by Mr. H. J. Lucas, and *Beeches in Knole Park* (1291), by the same; "It was the Birds, dear" (1291), by Mr. P. Thomas; and Mr. Ditchfield's *Pond in a Park* (1321). The above are etchings. M. D. Laugée's *Hon. Mrs. Couper Temple* (1320) should be studied as a good piece of draughtsmanship.

The Architectural works are few in number; our notes on them must be brief.—Mr. E. W. Edis's, *House at Beckley* (1161) is a capital domestic design; his *River-side Premises, Paul's Wharf*, (1180) is very simple, distinguished for the good proportion of its parts, and its apt decorations. From the drawings of Mr. Street's *New Courts of Justice* (1163, 1185, 1195), the visitor will be able to estimate the value of the statements of those who did not hesitate to condemn designs before they had seen them. We commend *New Courts of Justice, London—View of Part of the*

Strand Front, showing the principal entrance to the Courts and Central Hall, (1163) to the student who is capable of understanding how much better suited so rich and diversified a group of elements as this drawing displays is for a street so narrow as the Strand, and where no distant standpoint in front is to be attained, than a long and unbroken façade would be.—*Two Views of a House recently erected for Mr. F. Goodall* (1166), by Mr. R. N. Shaw, shows good modern Gothic domestic design, a partial revival of fifteenth-century work.—*Liverpool Seamen's Orphan Institution* (1173), by Mr. A. Waterhouse, has much elegance; its lines are nevertheless thin, rather than fine.—Mr. Street's *Design for the Restoration of the Cathedral Church, Kildare*, (1183) has several interesting features, such as seem peculiar to Irish Gothic, and to have been reflected into Welsh Gothic: e.g., a line of aisle-windows, so placed as to be deeply recessed within the exterior wall, which thus forms a sort of canopy for them; these windows are of a perfectly elegant lancet form. This design shows Mr. Street's great power in grouping the masses of a building, or his good fortune in having the work done to his hands.—*Wyfold Court, Oxfordshire*, (1193) is by Mr. G. S. Clarke, and seems fortunate in dealing simply with red brick and stone facings; the best portion is the mass adjoining the tower; we fancy more might have been made of this opportunity.—Mr. R. N. Shaw's *English Church at Lyons* (1194) seems, though not without elegant features, to be rather bald and poor in conception.—Mr. J. P. Seddon's *University College, Aberystwith*, (1205) is an instance of singular success in treating a subject in which an architect must be largely influenced by old foundations.—Mr. Burges's *View in the Nave of the Memorial Church of Christ the Consoler, now being erected at Skelton*, (1217) shows a noble and absolutely magnificent treatment of the east end and chancel, interior; we never saw anything in modern Gothic which was finer than this. It is altogether a highly refined piece of design, eminent for dignity and grace.—*Alford House, Prince's Gate, Hyde Park* (1222), a design in red brick, which has been executed, shows the ugliest feature of the style adopted—certain uncouth festoons of flowers suspended over the windows—to have been dealt with in a manner which is ruinous to a building that, without them, would not be open to censure: what a pity it is that Sir D. Wyatt did not reject the foolish decorations!

We have now to deal with the Sculptures. The idea of Mr. Woolner's *In Memoriam, G. B.* (1469) is exquisite. It commemorates a little boy. He is shown as if seated by the gate of Heaven, and patiently waiting the coming of his parents. His little hands are crossed between his knees, and hold each other; his face stoops slightly on his breast; the features are grave and, with much that is spiritual, portrait-like. The lines of the figure are full of grace, its contours extremely elegant. Behind the bench on which the child is placed the long branches of a willow hang in curves that have been studied with care. *Instructing the Ignorant* (1468) is part of a monument, to be placed at Wigton, which we have described before. *Sir Bartle Frere* (1513), a standing statue, with a cloak over the left, and in the act of energetic speech, is to be erected at Bombay; it is a noble conception of the subject, and shows the statesman in a dramatic, yet simple pose. The face is as striking as the figure; a vast amount of care has been expended on the costume, and it is well rendered; but unless the material is supposed to be extremely thin and flexible, we confess ourselves unable to understand how the pectoral muscles appear through the coat and the underlying waistcoat, &c., or how to explain the numerous and slender folds in the trousers. However, this may be, the work is immeasurably superior to the run of modern memorial statues, which are our especial horror, and seem destined to people the vast regions of the inane. Mr. Woolner's *Guenever* (1503) we described long ago. The Queen is standing erect, and is just about to take a step

forward, and with abundant dignity and grace. She has not much of that exuberance of form which may be supposed to have marked the progress of her crime. Nevertheless, the figure seems rather to lack the severity, if not grandeur, which would become the majesty of Arthur's wife. It is beautiful, and not without suggestions of luxury, yet appears deficient in potentialities of passion. The action of slowly drawing back the robe from before her advancing foot is happily, and even grandly, conceived. The drapery, which is exquisitely wrought, and has been completely studied, seems a little too thin and pipe-like for the grandeur of the subject. By the same we have *The late Charles Dickens* (1560), a perfectly characteristic marble bust; a bust of *The late Mrs. Miles Gaskell* (1546); a fine medallion of *Mrs. W. C. Alexander* (1570); and *Mercury teaching a Shepherd boy to Sing* (1576), a design for a medal.

Mr. Boehm's terra-cotta bust of *Alphonse Legros*, Esq. (1407), though rough, is picturesque and characteristic.—Mr. H. W. B. Davis's *Trotting Bull* (1409), painter's work, in bronze, is remarkable for the vigour of its attitude and the knowledge shown in its execution.—Mr. H. H. Armstead's marble effigy of the late Dean of Lichfield (1411) has a fine and truly monumental conception, yet it is little more than half-finished; so far as it goes it is admirably executed.—*A Dip in the Sea* (1410) is more careful than anything we have before had from Mr. Durham; yet it needs the labour of many days to be made complete. The design is not a happy one; one conceives for the subject of such a group, a design which should be much more vivacious than this, which shows two boys about to enter the sea, yet, at present, such is the expression of the group, that a careless spectator might suppose the elder lad to be about to drown the other. Mr. Boehm's *Model of a Bust of the late Marquis of Lansdowne, to be placed in Westminster Abbey* (1413), however much the geniality and picturesque character of the features might suit a popular portrait, to be placed in a dining-room or vestibule, is, in that respect, not less than in the preposterously unsculptured design of the mass of drapery, which slips off the shoulders, and seems about to fall, while a peculiarly foolish escutcheon adds a puzzle to the base of the design, so utterly unfit for monumental purposes, and perfectly offensive in a church or over a grave, that we protest against the work as a violation, not only of the principles of sculpture, but of those which rule architectural, and especially monumental, designing. By the same is a spirited, but rather unsculptured, *Portrait Bust* (1414).—We commend the expressiveness of the bust of *H. Lloyd*, Esq. (1433), by Mr. M. Wagmuller: see his bust of *Prof. Owen* (1545),—the cleverly executed, but disagreeable statuette of *The Duke of Edinburgh* (1451), by Count Gleichen: H.R.H. would probably be a very unpleasant companion for man or woman if he had a jaw and mouth moulded like these.—Mr. J. S. Stanhope, an able painter, sends a capitally-modelled alto-relievo in *Andromeda* (1484).—Mr. Breymer's bust of a child, *Annuccia* (1492), is very pretty.—Mr. W. R. Ingram's *Gyneth* (1499), from Scott's *Bridal of Triermain*, is noteworthy—a sleeping, half-naked figure, with a good face and contours that are well modelled, yet which might be made more of in marble; the draperies are cleverly and intelligently rendered, with considerable knowledge of form.—*Maternal Joy* (1500), by M. Dalou, is a very fine work indeed. It is a statue of a woman nursing an infant, in a pose of great beauty, naturalness, and simplicity, and with a delightful expression; the features—the work is in terra-cotta—need finish to be complete; there is abundant spirit in this design: notice the mother's left hand as it lies on the robe, likewise the admirable dealing with the draperies.—*A Studious Worker* (1507), by M. Zannoni, is rather pretty; the execution is elaborate.—In a standing statue of *Calypso* (1508), by M. D'Epinay, the conception of the subject is good, the pose dramatic, yet simple; and the drapery is excellently treated,

but that on the bush seems as if it were wet.—*My First Friend* (1520), by M. F. Barragli, a little boy with a dog, has capital spirit.—*La Sera* (1522), by Signor P. Guarnerio, a child stripping off its dress, may be commended in similar terms.—M. F. Barragli's *Phryne Unrobed* (1527) gives a first-rate conception of the subject by means of a vivid representation and apt modelling of the voluptuous contour of the beautiful meretrice. This is one of the most vigorous works in the Exhibition.—It is not without wonder that we contemplate the possibility that people still continue to pay money for statues like that by Mr. J. B. B. Philip, called *The Model of a Statue of Geometry, executed in Bronze, and erected at one of the Angles of the Canopy of the National Memorial to the Prince Consort* (1521). We feel all proper respect to the memory of the late Prince, yet what on earth can anybody care for "Geometry," standing, as here, with a book at its knee, enclosed by the usual "draperies"?—Such things are less interesting than the wooden peer, a model of a statue of the late Lord Farnham, by Mr. S. F. Lynn (1506).

MUSIC

MDLLE. CHRISTINE NILSSON has the honour to announce TWO MORNING CONCERTS at the St. James's Hall, on WEDNESDAY, June 1, and MONDAY, June 24, these being the only Concerts at which Mdlle. Christine Nilsson will appear. On these occasions Mdlle. Christine Nilsson will be assisted by the following eminent artists:—Madame Patey, Mr. Sims Reeves, and Mr. Samways; Harp, Mr. J. Thomas; Piano, Mdlle. Emma Brandes; Violin, Mdlle. Corinne Neurdein; Flute, Mr. George Weldon; Sir Julius Benedict, Messrs. Lindsay Sloper and Vandegrift; Grammes and Tickets at the principal Libraries, Musicsellers', and Concert-Agents.

Under the immediate Patronage of H.R.H. the PRINCESS TECK, &c.—Mr. and Mrs. RICHARD BLAGHOVE'S ANNUAL MORNING CONCERT, St. George's Hall, MONDAY, June 8. Important Works for Concertina will be introduced.—Full particulars at Mr. E. Chidley's Concertina and Harmonium Warehouse, 26, Conduit Street, Regent Street, W.

THE ITALIAN OPERA-HOUSES.

It is within the recollection of the present race of opera-goers that Signor Verdi's "Rigoletto," when first heard here, included in the cast the late Madame Bosio as *Gilda*, the late Madame Didier as *Maddalena*, Signor Mario the *Duke*, and Signor Ronconi *Kigoletto*. It is not necessary to remind amateurs what a powerful performance was secured of this work (considered by many judges to be Signor Verdi's masterpiece), but the subscribers who were in Covent Garden Theatre last Tuesday night must indeed have been shocked at a falling off so marked and disastrous from every point of view. Dreariness characterized the entire execution; the accompaniments were colourless, the *tempo* being dragged in a dismal fashion, although the instrumentation is in the composer's happiest vein; the choruses were sung carelessly, languidly, and imperfectly, whilst the vocalization of the principals, with one exception, was far from compensating for the other shortcomings and defects. Mdlle. Albani's *Gilda* is tame and spiritless; in no one instance did she take the house by storm, as poor Bosio was wont to do in every act of the work. The music requires brilliancy and executive powers of the highest orders; the scales and the shakes, specially of the Canadian *prima donna*, were but imperfect, and betrayed the novice in vocal embellishments. The lady got on better in level passages, as in the *duo finale* of the second act, with Signor Graziani; but she has much to learn, and something to unlearn. In acting, she has everything to acquire. The music assigned to the Duke, if not sung charmingly, is not striking; it was in no way adapted to the style of Signor Nicolini, who, in default of expression, resorted to the *criard* system. In no character has he displayed more strongly the defects of the French school. The failure of the "*Donna è mobile*" was visibly resented by the lady visitors. There was another contrariety—the *début* of a German contralto, whose reappearance would be an insult to the public, after her deplorable exhibition in the masterly quartet, "*Un di se ben rammontomi*," which, for the first time, escaped an *encore*. If Signor Graziani's acting could be freed from its grotesque action and burlesque poses, the singing would

leave little to be desired in many portions of the music. He tries to depict senility; and in order to do this he continually strikes attitudes into which only a strong man could fall.

If Signor Verdi's "Trovatore" had not been done to death in the music-halls, its revival with Madame Adelina Patti, as *Leonora*, a part in which the favourite *prima donna* has so rarely appeared, would be welcome, but the work by reiteration has lost its attraction.

Madame Monbelli is one of the most brilliant and accomplished of singers when in the concert-room; but on the stage she seems to lose her vocal powers; and as an actress she is a nullity. She succeeded Madame Carvalho as the *Countess* in the "Nozze di Figaro"; but, despite the possession of a more sympathetic voice, Madame Monbelli did not make the same impression as her predecessor.

Prince Poniatowski's new opera, "Gelmina," is promised for next Tuesday, the cast comprising Madame Adelina Patti, Signori Naudin, Cotogni, and Bagaglioni.

The first appearance this season of Mdlle. Nilsson is announced for next Tuesday at Drury Lane Theatre, in Signor Verdi's "Traviata," M. Capoul being the *Alfredo*. Owing to the indisposition of Mdlle. Tietjens, the production of Cherubini's "Deux Journées" has been delayed. Mdlle. Marimon and M. Capoul are to appear in the "Barberie" next Saturday. Signor Campanini's next part will be in Herr Flotow's "Marta."

BOIELDIEU'S "DAME BLANCHE."

The presentation of Boieldieu's masterpiece in this country, with Scribe's words, in the original language, at the Strand Opéra Comique, cannot be summarily dismissed because the execution is not equal to that which is heard at the Salle Favart, in Paris, and is, in fact, inferior to the performances of the work in even some of the second-rate theatres in the French provinces. Boieldieu represents the true Gallic national opera, and his compositions are marked with such individuality, power, and melodious inspiration, as to entitle him to the distinction of being regarded as a composer of genius. A choir-boy of the Cathedral at Rouen, where he was born, in 1775, he commenced his career by writing a comic opera for his native town. His success induced him to go on foot to the capital, with his score and a few francs in his pocket; but he found the managers of the Opéra Comique inexorable in their resolve not to produce the work of an unknown musician, a youth of nineteen years of age. His dream of being the successor to Grétry, Méhul, and Dalayrac, was only realized some years afterwards. At first he lived by the sale of songs, which he sold for twelve francs each; but these being sung by Garat, the popular artist of the period, secured him an opening at the Salle Feydeau, in 1795, with the "Dot de Suzette." It was, however, only when he was associated with St. Just as his librettist that his merits were recognized. The "Calife de Bagdad," in 1800, made his name: and amateur pianists of half-a-century since may recollect that the overture was a popular piece here. He went to St. Petersburg in 1803, and was appointed by the Emperor Alexander director of the music; but setting as he did known French dramas for seven years, nothing of importance emanated from him. But one incident in his Russian career is too curious and comic to be omitted. He had remitted a packet of MS. works to a friend in France, and as war was raging between the Czar and Napoleon the First, the St. Petersburg police opened the packet, and finding that the first words which met their suspicious eyes were *Si, Mi, Sol*, they interpreted them as a spy's suggestion to send "Six Mille Soldats." It was only on explanation that Boieldieu was released from arrest for his *Sol-fa*-ism. In 1810 he returned to Paris, and from this year to 1825, when "La Dame Blanche" was brought out, his star was in the ascendant; he was named Professor of the Conservatoire, Member of the Institute, &c. He had a reverse of fortune owing to the Revolution of 1830, and died in difficulties in 1831.

in 1834, the Government afterwards giving his son, Adrien Boieldieu, a pension for neglect of his father. We need not dwell on the 'Voitures Versées,' 'Jean de Paris,' 'Le Nouveau Seigneur du Village,' 'Le Petit Chaperon Rouge,' and other operas familiar to the amateurs conversant with the Opéra Comique *répertoire*, for it was the 'Dame Blanche' which established his reputation as one of the first composers of his class. His flow of easy, graceful melody, and his orchestration, so replete with *finesse* and finish, and yet so free from pedantry, won him not only popularity with the general public, but secured for him the admiration and respect of Cherubini, Burton, Pauer, Kreutzer, &c., with all of whom in turn he was associated in other operas. For 'La Dame Blanche' Scribe, who had read Sir Walter Scott's novels, concocted a libretto, based on 'The Monastery,' 'The Abbot,' and 'Guy Mannering,' and he even referred to 'Rob Roy' in the drama. The White Lady of Avenel is not a supernatural personage according to Scribe; she is of the earth, earthy. Anna, a *protégée* and staunch adherent of the family uses the legend, to secure to Georges Brown (Henry Bertram) the restoration of his domain, which Gaveston, the rascally lawyer (Gilbert Glossin), seeks to buy at an auction. Georges has been carried away in his boyhood by Duncan (Dick Hatterick), but has escaped from his control, to enter the army of George the Second, where he obtains the favour of a colonel (Guy Mannering). The opera opens with the return of Georges, who has a vague recollection of Marguerite (Meg Merrilles), but a still more vivid remembrance of Anna. Somehow or other in Hanover she has acted as his nurse, after he has been dangerously wounded in battle. Georges falls in with Dickson and Jenny his wife, tenants of the Avenel estate, and hearing the legend of the White Lady, which he disbelieves, passes a night in the castle, with the hope of coming in contact with the presumed phantom, who is, of course, Anna. She instructs him to bid boldly for the domain at the auction. It is this scene which has inspired Boieldieu with a finale in the second act of the most exciting interest. We have heard the opera many times, at various theatres in France, but even at the Strand Opéra Comique we felt as deeply moved as on hearing the work for the first time, although nothing could be worse contrived than the stage business and the *mise en scène*. There are few persons who can recollect Ponchard, the original Georges Brown, but there are men who can remember M. Roger's execution of the part and his singing of the music. M. Engel, the Strand tenor, sings conscientiously and artistically, but he has a voice of such limited power, that the celebrated air, "Ah! quel plaisir d'être soldat," the *aria d'entrata* of Georges, and the invocation to the White Lady, "Viens, gentille dame," were anything but effective, and yet he is the best artist of the troupe, the next in merit being Mdlle. Nelly, as Jenny; the Anna of Mdlle. Muret, the Dickson of M. Colin, and the Gaveston of M. Marion, were all sung more or less out of tune, or with little semblance of a voice. And yet with the imperfections in the cast of the principals, the exactitude and precision of the *ensemble*, all being note-perfect, rendered the performance, to a certain extent, bearable. The band, conducted by M. Audibert, played the overture and accompaniments with accuracy, but too noisily. The charm of the composition is irresistible under almost any circumstances; every bar of the sparkling overture is reproduced during the opera—it is a veritable prelude. Boieldieu has infused with consummate skill the *couleur locale*, for the music is essentially Scotch in melodious imagery. The trio finale of the first act, called the "Trio de la Peur," owing to Dickson's cowardice, culminates charmingly. The romance, "Pauvre Dame Marguerite," with its spinning-wheel undercurrent of instrumentation, has suggested innumerable imitations, but none more effective than the air by Boieldieu. As for the auction-scene, in which Dickson, backed by the tenants, bids for the domain

to rescue it from Gaveston, who outbids them, till the running is taken up by Georges Brown, who has not a farthing in the world, but obeys the dictation of the White Lady (Anna), and eventually names a higher price than the villainous agent, never was a situation, striking of itself, more vividly illustrated by sound than in the composer's setting. This opera to this day is a standing one in the French *répertoire*; it is quite as popular in Germany. The first French version heard here was at the St. James's Theatre, in 1849, when Mdlle. Charton sang the music of Anna charmingly, but the other parts were but indifferently sustained. There was a miserable English adaptation which failed at Covent Garden Theatre some years ago; but a version produced at the Grecian Saloon had a considerable run, and the late Mr. Robson's delineation of the cowardice of Dickson was a finished piece of acting, which impressed itself on our memory long before he made his name at the Olympic Theatre in the burlesque 'Shylock.' So far back as 1826, 'The White Lady; or, the Spirit of Avenel,' was done at Drury Lane Theatre, the cast including Miss Isabella Paton (sister of Mrs. Wood), Miss Graddon, Miss Kelly, Messrs. C. Horn, Harley, Archer, J. Russell, and O. Smith; but the operatic piece had no great success. An Italian adaptation, with the dialogue converted into recitative by a skilful hand, would add to the *répertoire* a masterly work. It is inconceivable why 'La Dame Blanche' has been left for the exclusive enjoyment of the French and Germans, among whom the air, 'Robin Adair,' introduced by Georges in the third act, is as popular as in this country. Boieldieu has worked the *motif* of this ballad very ingeniously, for Georges at first can only recall a bar or two of the subject, 'Robin Adair,' having been his lullaby in childhood. The notion was suggested to the French composer by the chaunt of Meg Merrilles to Henry Bertram.

'La Dame Blanche' has been given three times at the Strand Theatre, and, on the whole, is better executed than the 'Chalet' of Adolphe Adam, the 'Noces de Jeannette' of Masse, and the 'Maitre de Chapelle' of Paer. Auber's 'Ambassadrice,' with Madame Marie Cabel, may prove more successful.

WHITSUNTE ON THE RHINE. (*Niederrheinisches Musikfest.*)

The above heading will recall many a pleasant and interesting letter addressed to the *Athenæum* in times past by the late H. F. Chorley; I adopt it, therefore, as a slight tribute to his memory, for a letter concerning the "Niederrheinisches Musikfest," held this year at Düsseldorf. A visit to Düsseldorf always recalls him to my mind, for it was here, at the festival of 1855, that I first made an acquaintance with him, which, notwithstanding the occasional differences of musical opinion which existed between us, ripened into respect on my part, if not also into friendship. Of the three places, Aix-la-Chapelle, Cologne, and Düsseldorf, at which the musical societies of the surrounding district go annually in turn at this season, Düsseldorf, for its musical associations with Mendelssohn and Schumann, is the most interesting, and on other accounts certainly the pleasantest. The principal artists engaged for this forty-ninth meeting of the Lower Rhine choirs were Madame Parepa-Rosa (soprano), MM. Diener (tenor), Gura (baritone), Robicke (bass), and Knappe (organ). M. Auer was to have been the leading violinist, but an accidental injury to his foot prevented his making the journey from St. Petersburg; M. Bargheer was therefore engaged in his stead. Band and chorus, together amounting to upwards of 800 performers, were under the joint conductorship of MM. Anton Rubinstein, and the resident local music director, Julius Tausch. The programme of the first day (Whit-Sunday) included Bach's cantata 'Ich hatte viel Bekümmerniss,' No. 21 of the *Kirchen Cantaten* published by the Leipzig Bach Society; Beethoven's Symphony in F major, No. 8, and Handel's 'Ode for St. Cecilia's Day'; that of the second day (Whit-Monday), Schumann's

Symphony in D minor, Schubert's 'Mirjam's Siegesgesang,' Weber's 'Oberon' overture, and Rubinstein's so-called sacred opera, 'Der Thurm zu Babel.' Here, with the exception of the first and last named works, was nothing but what must be more or less familiar to habitual London concert-goers. But of these two a good deal might be said. To me by far the greatest musical treat of this Festival has been the hearing of Bach's Cantata. It consists of a short introductory symphony, two recitatives (accompanied), three arias, a duet, and four choruses, and has recently been republished with extra accompaniments by Robert Franz. These, however, are by no means obtrusive; the work is already so fully scored by Bach himself that no more is necessary for a performance at the present day than the substitution of a written organ part in place of Bach's "figured" bass, and the addition of clarinets and a drum part for the last chorus; which latter is known to have existed, but together with the original score has not been discovered. It is not only for its artistic worth that this work is remarkable, but it is to be recommended for the speaking beauty of nearly every "number" it contains. There is so much in it that, like the concluding chorus of the St. Matthew 'Passion,' cannot fail in its effect on a first hearing, that it would assuredly prove welcome in England as a concert-piece, if an English version, which it would not be difficult to supply, were published. Now that in England we have lately come to know something of Bach, and the desire to know more of him seems to be on the increase, attention should be directed to his 'Church Cantatas,' many of which are quite as well worth knowing as his 'Passion' music. Coming after the Cantata, Handel's 'Ode'—which was given with Mozart's additional accompaniments, except that Handel's original trumpet part to "The trumpet's loud clangour," which Mozart unaccountably transferred to an oboe, was very properly restored—fell flat upon an audience which, as usual in Germany, evidently preferred Bach to Handel. Herr Rubinstein conducted Beethoven's Eighth Symphony with wonderful energy and precision, and from memory, without even the score before him for reference. Both it and Schumann's in D minor are, compared with their other symphonies, small works, and are, consequently, seldom selected for grand occasions. That by Schumann, conducted by Herr Tausch in a less demonstrative fashion, seemed to gain in effect by being played by so large a band, while some of the delicate points in that by Beethoven were certainly obscured. From Bach, Beethoven, and Handel to Rubinstein is a fearful leap. If it be true, as has been said, that Rubinstein composed his 'Tower of Babel' especially with a view to its representation in England, from a notion that the English are a religious people, and would therefore welcome a Biblical subject on the stage, he could not have committed a greater error. It will naturally be asked, what is there in the Bible about the Tower of Babel to form the subject of an opera? Nothing but the bare historical fact of the building of the tower, and the dispersion of the nations. The poet, Julius Rodenberg, has very ingeniously supplied the rest. Whence, then, did he get his characters to be impersonated? Kaulbach's celebrated overture at Berlin of the 'Tower of Babel' suggested Nimrod as the principal actor of the piece; as a convenient contrast to him in character, Abram was selected to do duty as a young man; no other personages are named; but there is a "foreman of the works," four angel-voices, a male chorus of Nimrod's followers, a mixed chorus of people, as well as choruses of angels and devils. Though there are choruses in abundance, there is no *prima donna*. In dispensing with this generally necessary appendage to opera, Herr Rubinstein proves his boldness; and I fancy there are others who would be glad to be able to do without *prima donna*; should Mr. Gye or Mr. Mapleson put his work on the stage, and should it prove a success, he will, no doubt, receive commissions to write *prima donna-less* operas to the end of time.

Except as regards the fact of the building of the tower, its destruction, and the dispersion of the people, the action of the piece is also the fruit of the poet's brain. Nimrod commands the building of the tower, and on Abram remonstrating with him for his presumption in wishing to see God face to face, orders him to be thrown into a fiery furnace, whence, like the "three children," he emerges without a hair of his head being singed. Notwithstanding the miracle, Nimrod threatens to throw him from the top of the tower, but before he is able to effect this, the tower falls "with a great fall," and a general dispersion follows. Nimrod laments the fall of the tower, but eventually repents and prays that he may learn to know God; and the work concludes with a triple chorus: *viz.*, of angels in heaven praising the Lord, of men on earth praying to Jehovah, and of devils below singing the praise of Satan. Though I cannot consider Rubinstein's "sacred opera" otherwise than as a splendid mistake, and a very clever one, still there is much in it which must command attention as well as admiration. There is an earnestness and independence about Herr Rubinstein which one cannot but applaud, though one may not always be pleased with the result. If complication in instrumental scoring and in vocal part-writing be a sign of genius, he is strongly endowed with it. But mention should not be made of double and triple choruses, sometimes in twelve parts, without alluding to three of a more simple and natural character: these are three descriptions of the wanderings of the children of Shem, Ham and Japhet. Two of them are in unison, and the third a four-part song, with a very subdued accompaniment. Each is characteristic, and each more or less beautiful. Nimrod's song, in which he laments the fall of the tower, and confesses his error, and that of Abram, in which, musingly, he looks forward to the time when the nations shall again speak the same language, and teach their children to love their neighbours as themselves, are points of beauty which, both musically and poetically, cannot be overlooked.

I am glad to be able to state that Madame Parepa-Rosa has returned from her six years' sojourn in America, in excellent health, and with voice unimpaired, if not indeed improved. Her English friends will be pleased to hear that it is her intention to take a year's rest in England. Her pure enunciation and clear ringing voice evoked much applause from the Germans. Of the other soloists, it may be specially noted that Herr Gura, a favourite in Leipzig, sang most efficiently, and that Herr Diener, who possesses a fresh and powerful voice, bids fair to become famous, as he has already been retained to impersonate Siegfried, in next year's performances at Bayreuth of Wagner's "Ring der Nibelungen."

The programme of the third day (Whit-Tuesday) included the Overtures to Cherubini's "Anacreon" and Berlioz's "Le Carnaval Romain"; Beethoven's c major Concerto and Schumann's Etudes Symphoniques, to be played by Herr Rubinstein; the finale to Mendelssohn's "Lorelei" (Madame Parepa-Rosa); together with other good things, which I was sorry to miss hearing, being obliged to hurry off in order to reach Bayreuth in time for Wagner's performance of the Ninth Symphony. Of this I hope to send you some account next week. C. A. B.

CONCERTS.

CONCERTS were nearly as numerous as ever last week. On Whit-Monday the programme of Mr. J. F. Barnett (nephew of the composer of the "Mountain Sylph") was made more than usually attractive by the presence of an orchestra: the grand pianoforte is generally the entire band of a fashionable matinée or soirée. The experiment was successful, and the attendance in St. James's Hall was large. The scheme comprised Mr. Barnett's two cantatas, "The Ancient Mariner" and "Paradise and the Peri," both successfully produced at the Birmingham Musical Festivals. We prefer the first work: it has more spontaneity and more impulse; the

melodies are ear-catching, the choruses are stirring, while in the setting of Moore's subject there are too many signs of constraint and formality, too much labour, and too little inspiration. To be sure, Coleridge's poem is much more exciting than the dreamy and depressing lines of the story intended to amuse Lalla Rookh. But the two works display pre-eminently the striking ability of a composer, who is yet but young in his vocation. He is picturesque in orchestration, and can show power in choral effects, as in the finale of "The Ancient Mariner," which is worked up to a grand climax. The singers were Mesdames Lemmens, Patey, and Messrs. Vernon Rigby and Lewis Thomas, Mr. Barnett conducting his cantatas. The composer was re-called to the platform several times. "The Ancient Mariner" was to some extent heard under disadvantageous circumstances, for Mlle. Tietjens was absent from indisposition and was at the shortest notice replaced by Madame Lemmens, who is fortunately musician enough to undertake any part at sight.

Mr. and Madame Osborne Williams had their evening concert on the 21st; the lady, who is a pupil of Madame Sainton-Dolby, originally came out as a soprano, but has now taken a good position as a contralto. Mr. Williams is known as an able pianist and accompanist; they had the aid of Mesdames Banks, Poyntz, Messrs. Wilby Cooper, Raynham, Maybrick, Jeffery, and Winn; with Miss E. Webster, pianist; Mr. John Cheshire, harp; M. Paque, violoncello; and Messrs. F. Berger and W. Ganz, accompanists.

Mdlle. Carreno, has not only taken a place in the first rank of lady pianists, but she is also an accomplished vocalist. She had a matinée on Wednesday, assisted by Mlle. Tietjens, Mdlle. Marimon, Signori Vizzani and Foli; Mr. Cowen, pianist; M. Paque, violoncello; Herr L. Ries, violin; with Herr Ganz and M. Maton, accompanists.

The event of the week at the Royal Albert Hall was the first oratorio of the series, given on Wednesday night, under the direction of the Sacred Harmonic Society. Handel's "Messiah" was performed with an effective in excess, both as regards band and chorus, of that at Exeter Hall: there were 1,000 performers. Sir Michael Costa presided. The leading soloists were Mesdames Lemmens, Patey, and Mr. Sims Reeves, whose return to the Exeter Hall Society's Concerts, where he made his name as a singer of sacred music, must be heartily welcomed, and Signor Foli. On Whit-Monday there was a special People's Concert, under the direction of Mr. H. Holmes, violinist, with Messrs. Folkes, Barnett and Signor Pezze to complete the quartet; Mesdames E. Wynne, E. Horne, Purdy and Mr. J. Marshall, vocalists; Mr. Willing, accompanist; and Master Le Jeune, organist. On Whit-Tuesday the eleventh of the People's Concerts took place, and the London Glee and Madrigal Union, directed by Mr. Land, performed.

Madame Lemmens had a matinée on the 23rd, at the Hanover Square Rooms, to produce her "Scale Waltz and Shake Waltz, composed in the form of vocal studies," both of which can be recommended for practice to Mdlle. Albani at Covent Garden, and Mdlle. Kellogg at Drury Lane, two prime donne who have certainly not yet mastered their scales, and acquired perfect shakes. Madame Lemmens had the aid of her sister, Miss Jose Sherrington, and Fräulein Drasil; Messrs. V. Rigby, Varley, Cummings, Valdec, Whitney; Fräulein Brandes, the clever German pianist; M. de Vroye, flautist; and M. Lemmens, organist; with Herr Ganz as accompanist.

The matinée of Mdlle. Augusta Rentini took place on the 23rd inst. The chief feature, according to the announcement, was Mr. Charles Braham's national ballad, "England loyal will remain," sung by Madame Rudersdorff, who was accompanied by the band of the Grenadier Guards, conducted by Mr. Dan Godfrey.

The novelty in Herr Halle's programme of the 24th inst. was the Quintet in f minor, Op. 34, for pianoforte; two violins, Madame Norman-Néruda and Herr Straus; viola, Herr Ries; violoncello,

Herr Daubert. Mdlle. Regan was the vocalist, and Herr Sauerbrey the accompanist.

There will be three afternoon concerts this day (the 25th), one at the Crystal Palace, another at the Covent Garden Floral Hall, and the third at the Royal Albert Hall.

Amongst the pianoforte recitals, that of Mr. Sydney Smith must be specified. He has for colleagues Mr. Henry Holmes, violin, and Mr. E. Howell, violoncello, with Miss K. Poyntz as vocalist. Mr. Ignace Gibson is exhibiting an improvement in the construction of pianofortes. Iron struts are applied at the "back" of upright pianos, rendering it rigid, in order to prevent the puckling of the frame by the tension of the strings.

Mr. Santley's return to England was welcomed last Tuesday night by a large body of his admirers, which include the public in general, and he proved that his concert and operatic campaign in America had not depreciated his physical powers, and that he retained the excellent style which has placed him in the first rank of artists, be they foreign or native. He had as colleagues Mesdames P. Rita, A. Whinery, Enriquez, F. Lancia, and Carlotta Patti; Messrs. Lloyd and Maybrick; as solo instrumentalists, Madame Norman-Néruda, Herr Halle, and as accompanists, Messrs. Lindsay Sloper, Thouless, Herr W. Ganz and Herr Maurice Strakosch.

Musical Gossip.

At the fifth of the ancient Philharmonic Society's Concerts, next Monday, Madame Arabella Goddard will perform a Pianoforte-Concerto by Mr. Cusins: the singers will be Mdlle. Marimon and Mr. Santley.

At the tenor, Mr. Henry Leslie's benefit-concert, on the 30th, Mdlle. Marimon, Mdlle. Kellogg, Madame Trebelli-Bettini, Madame Patey, Messrs. Sims Reeves, Santley, and Signor Foli will sing.

The second of the Choral Concerts, conducted by M. Gounod, will be given in the Royal Albert Hall next Wednesday.

A new cantata, "The Fairy Ring," composed by the tenor, Mr. W. H. Cummings, was produced last evening, too late for notice in this week's *Athenæum*.

THE South Wales Eisteddfod at Llandovery will take place next week, with Mr. Brinley Richards as judge, for the award of the prizes. The music will not be confined to the national airs, but some of Handel's choruses will be introduced.

MDLLE. SCHROEDER, the prima donna of the Stuttgart Opera-house, who is engaged to appear in Vienna for the autumn, is now in London for a few days. She was a pupil of Madame Viardot, and was the successor of Mdlle. Nilsson at the Lyrique, in Paris, when under M. Carvalho's direction.

MR. HULLAH, the Government Inspector of Music, is to visit the elementary schools and training colleges, and to report on musical education. The students under all systems of tuition will be impartially tested; and Mr. Curwen, of the Tonic Sol-fa Press, who writes to us impeaching the accuracy of the official returns as to the teaching of music, need be under no apprehensions of undue prominence being given to the Wilhelm-Hullah or any other special system.

THE successful production of a three-act French opéra-bouffe, the music by M. Charles Lecocq, entitled "Les Cent Vierges," at the Fantaisies-Parisiennes, in Brussels, was recorded in the *Athenæum* some months since, with the prediction that the work would find its way to Paris. Such has been the case; it was brought out on the 13th inst. at the Théâtre des Variétés, with signal success. The lively libretto, by MM. Clairville, H. Chivot, and A. Duru, and the vivacious and melodious music of M. Lecocq, will doubtless cause "Les Cent Vierges" to travel far and wide, and when it has gone the round of several countries, it will be found out by some London manager, that M.M. Offenbach and Hervé are not the only writers

of comic operas.

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of comic opera in France. Perhaps some Islington or other suburban place of amusement may take the initiative, and then the Gaiety, where *opéra-buffa* has flourished, may, after a run of some hundred nights, introduce the 'Cent Vierges' at a Saturday morning performance. The Parisian artists are, Mdlle. Van Ghell, Mdlle. Gautier, MM. Berthelier, Kopp, Leonce, and Hittemans. We must add that amongst the numbers are 'Chanson du Porter,' 'Un turbot, un turbot,' 'Complets de l'omelette,' 'Polka des Mariages,' 'Grande Valse,' &c. 'Les Cent Vierges' will be produced forthwith in Italy and Germany, Vienna being the next place where it is to be performed.

A TELEGRAM from Bayreuth dated Wednesday states that the ceremony of the laying of the foundation-stone of the new Theatre erected, as we have mentioned in these columns, expressly for the novel effects in Herr Wagner's opera, which is to last three evenings, has taken place. Owing to the rainy weather, the composer delivered his explanatory address in the existing Opera-house, where he conducted Beethoven's Ninth Symphony.

'ANNA BOLENA' has been the second part of Madame Sasse at the Paris Italian Opera-house; Madame Penco has been re-engaged, and has appeared twice in 'Norma.' The new tenor, M. Sylva, who has made his *début* at the Grand Opéra in 'Robert le Diable,' has been quite successful; his declamation of recitative is highly praised. M. George Hainl has been appointed Musical Director, as the successor to M. Gevaert, now Principal of the Brussels Conservatoire; M. Hainl will continue to be the conductor of the "Société des Concerts," but has resigned the direction. M. Hainl is an able musician, but no adequate follower of Habeneck in the wielding of the *bâton* has yet been found.

M. SCHËLCHER, whilst he was a refugee in London, produced 'The Life of Handel,' having acquired several valuable MSS. of the composer of the 'Messiah'; he has now presented these scores to the Library of the Conservatoire de Musique. This important collection, we have reason to believe, might have been acquired at one period for the British Museum.

SIGNOR TAMBERLIK is in Paris, on his way to Madrid, where he is engaged. M. Offenbach has returned to Paris from Vienna, and his 'Corsaire Noir' will be produced next September.

Two French tenors, formerly of the Grand Opéra, MM. Rénard and Lafaillade, have recently died; the former was successful in Halévy's 'Juive,' Rossini's 'William Tell,' Signor Verdi's 'Vêpres Siciliennes,' &c.; the latter acquired fame in Spontini's 'Fernan Cortez' and 'Vestale,' and Aubert's 'Masaniello,' but both were virtually extinguished by Nourrit and M. Duprez.

THE Paris Cour d'Appel has conferred the proprietary right of the heirs of Clementi to his Pianoforte work, 'Gradus ad Parnassum,' on the ground that the author was a French subject when he married in 1811, and that the *Droits d'Auteur* remained vested in his heirs up to 1884, twenty years after the death of his widow. The civil tribunal had previously decided that musical works did not come under the same category as literary property, a principle set aside by the superior court, inasmuch as the *œuvres de l'esprit* were identical, whether they emanated from musical minds or literary hands.

DRAMA

COMMISSION DES THÉÂTRES.

In striking contrast with the neglect of the drama exhibited by the English Government are the fostering care and watchful attention evinced by that of France. Occupied wholly with such important matters as abridging the holiday hours of the actor or the journalist, English statesmanship leaves to an irresponsible court-official the questions of taste and decorum; and commits to the prejudices

of local Dogberries the task of decision upon the requirements of Art. In France, meanwhile, in which the duty of paying a monstrous debt, delivering provinces from the presence of invaders, and reorganizing a routed and demoralized army, weighs upon government, time is yet found for wise legislation upon the theatres. A recent decree of M. Thiers orders, upon the Report of the Ministre de l'Instruction Publique des Cultes et des Beaux Arts, the formation of a Commission des Théâtres in connexion with the office of the minister above named. Among the members of this Commission, from which managers of theatres and all with a direct pecuniary interest in theatrical matters are debarred, are M. Regnier, formerly of the Comédie Française; M. Saint-Marc Girardin, the author of the excellent 'Cours de Littérature Dramatique'; M. Paul de Rémusat; M. Charles Blanc, of the Institut; M. Jules Janin; M. Legouvé; M. Hérod, Conseiller d'Etat; and M. de Beauplan, Chef du Bureau des Théâtres, in the Ministry of Fine Arts. The object of the Commission is "consultative," and the subjects with which it deals will comprise all questions of theatrical administration and legislation, all regulations of the Conservatoire, and other like matters. At the first *séance*, the question raised was that of the aggressions of the *café* concerts, which, in their struggle for popularity with the theatres, have the strikingly unfair advantage of being exempt from the impost known as *Le Droit des Pauvres*. Every species of neglect has been shown dramatic art in England, with what result is easy to see. Now that a writer may offer a drama to a manager without having to dance attendance in lobby and green-room, and may even feel with pride he is a factor in the sum of the general speculation, instead of being below the level of the costumier, and far below that of the scene-painter, is it not possible something might be done to show that English statesmanship recognizes the possibility of a theatre becoming a place of instruction, and holds not wholly unimportant that branch of literature in which it was once the pride of England to stand paramount?

LYCEUM THEATRE.

'LEAH,' Mr. Oxenford's version of Mosenthal's 'Deborah,' has been revived at the Lyceum, with Miss Bateman in her original part of the heroine. While preserving that idyllic character which is the constant attribute of the modern German drama, 'Leah' has strong interest and dramatic sequence. Its incidents are effective in themselves, and are ably strung. The piece seldom fails, accordingly, to stir an audience. Miss Bateman's impersonation has lost none of its old characteristics. It is still picturesque and full of colour, but wanting in subtlety. The voice, musical in its lower notes, becomes strident in the more declamatory passages; and the famous curse, the memory of which seems likely to be preserved among playgoers, impressive as it is, would gain by the substitution of solemnity for acerbity. There is, however, much that is genuinely excellent in the rendering of the character. Other parts in the drama were adequately supported by Mr. Addison, Mr. Ryder, and Mr. Markby. As *Rodolph*, the faithless lover of the Jewess, Mr. C. Warner was tame and commonplace. Miss Virginia Francis, a sister of Miss Bateman, sustained the part of *Madelena*. Her acting has some freshness, but she has a strong American accent.

THÉÂTRE FRANÇAIS.

The disappointment playgoers are likely to feel in consequence of the non-fulfilment of the promised visit to London of the Comédie Française, is due to the misgiving of M. Perrin, whose first year of management the present is, as to his capacity to dispense temporarily with the more important members of the company. Rumours that M. Thiers had intimated that a visit to England would involve a discussion as to the wisdom of continuing the subvention, have been circulated in London, but are without foundation. M. Perrin offered

permission for a selected company to visit London, under the conduct of M. Got, by whom, however, the scheme was judged unwise. A novelty and a revival have both attracted attention to the theatre. The latter consists of 'Le Chandelier,' the most audacious if one of the most poetical of the lighter works of Alfred de Musset. To English ears the plot of this comedy would sound surprisingly offensive. When first acted in 1848, at the Théâtre-Historique, the part of the juvenile hero was played by Madame Debrou, and that of the heroine by Mdlle. Maillet. Two years later 'Le Chandelier' was given at the Français, with M. Delaunay as *Fortunio*, and Madame Allan as *Jacqueline*. The former of these parts is now resumed by M. Delaunay, the latter is taken by Madame Madeline Brohan. The success of both was complete. M. Delaunay's fugue and passion were irresistible. According to the unanimous verdict of the critics who witnessed the two performances, the part of the boy-lover is played with a marked improvement after an interval of twenty-two years. M. Thiron has replaced Samson as *André*, and M. Bressant plays *Clavaroche*, a part outside his talents and tastes. It may aid some English readers to whom the title of this play is ambiguous, to say that a *chandelier* is a garrison name for the *cavaliere servente* who bears the brunt of marital suspicion, while another profits by the diversion.

The critical reports upon 'Marcel,' the latest novelty, have not been received. In conception this piece is not altogether unlike 'La Joie fait Peur.' A father has accidentally killed his son, and has, in consequence, gone mad. During his insensibility another son has been born. In mercy the man is told, on his recovery, that the past is a distempered dream, and the second child, now grown to the age of the first, is shown him as proof that his grief is a delusion. This "pious subterfuge" is seen through, but the father accepts in the presence of a second son so exactly recalling the first, a sign that Heaven has forgiven his unintentional crime. The reparation for sorrow is not complete, as in the 'Joie fait Peur,' but it is in a measure similar. Acted by Madame Nathalie and M. Febvre, the piece had a thorough success.

Dramatic Gossip.

A NEW drama, by Mr. Horace Wigan, in which the author sustains an important character, has been produced, with the title of 'Rag Fair,' at the Victoria Palace Theatre. Its principal incident consists of the sale by auction of a coat in which are known to be secreted papers of value. A lively competition accordingly ensues for its possession among the unsavoury frequenters of Rag Fair. Highwaymen, counts, and other personages of the drama of the last century, are freely employed in the story.

A DRAMA, entitled 'Strangers Yet,' announced as being founded by Mr. Oswald Allan upon a ballad of Claribel, has been given at the Grecian. It is a commonplace record of murder, false accusations, and other like matters consecrated to melodrama.

A NEW piece, by MM. Clerc frères, two well-known Parisian journalists, is in rehearsal at the Gymnase-Dramatiques. Its title is, 'Les Cloches du Soir.'

At the Annual Meeting of the Parisian Société des Auteurs et Compositeurs Dramatiques, under the presidency of M. Alexandre Dumas, new members of committee were elected in the persons of MM. August Maquet, Ludovic Halévy, Edmond Gondinet, and Paul Feval.

WE hear of the death of M. Théodore Cogniard, once co-director with his brother, M. Hippolyte Cogniard, of the Théâtre des Variétés, and part author of 'La Biche au Bois,' 'La Chatte Blanche,' 'Le Pied de Mouton,' and many pieces of a similar description. Mdlle. Le Royer, formerly a well-known actress at the Folies-Dramatiques, has also died.

MISS CARLOTTA LECLERCQ is about to appear at

New York as a member of the French company, and will play the heroine of De Musset's comedy, 'Le Caprice.'

A SEÑOR CALVO has achieved a success at the Teatro Español, Madrid, in a new comedy, entitled 'Amar a Ciegas,' treating of love and blindness. It is an attempt to revive the dramatic style of the seventeenth century, shorn of its indelicacy, and appears to have succeeded. The versification is said to manifest considerable poetic power.

A NEW comedy, entitled 'Massimo d'Azeglio,' has been well received at the Teatro Gerbino of Turin.

At the Berlin Residenztheater, Paul Lindau's drama, 'Marion,' has been produced with success.

At the Lobe-Theater of Breslau, the first performance of a new character-play, in five acts, by Herr H. Bohrmann, entitled 'Lady Esther,' was successful.

SHAKESPEARE'S 'Timon of Athens,' in a German adaptation, by Herr Albert Lindner, has been produced, with success, at Oldenburg.

'DER UNGLÄUBIGE THOMAS,' a drama, in five acts, by Alexander Rost, is in preparation at the Leipzig Stadttheater.

IN Berlin, at the Victoria-Theater, a five-act play, entitled 'Ein Held der Feder,' has been moderately successful. At the National-Theater, Herr Leopold Gruber's play, 'Der Meineidbauer,' has been most favourably received.

SIGNORA MARIA ZAFFARINI-ACCUSANI, a youthful dramatic authoress, has published a *proverbo* at Rome, entitled 'L'Abito non fa il Monaco.'

THE strange dramatic mania which has affected the Turks, the Armenians, and the Bulgarians in Constantinople, has now roused the votaries of an older drama, the Romaic. Dr. Stamatides has brought out, at the Greek Theatre in Pera, a farce describing the adventures of a Greek medical student in Syria, Athens, and Paris.

ANTIQUARIAN NOTES

The Somersetshire Dialect.—Do your readers know an older imitation of the Somersetshire dialect, in prose, than the following, which I find in the *Grub Street Journal* for October 18, 1733? "Vor master secretary BAVIZ, Asq.: at the zine of the Pig-Asses, in Grub-street, Lundun. Thick preznts, with care. Taunton Deane, the seventh day of October, one thousand seven hundred, and three and thirty. If your worship pleazeth. 'The wou'd beg yaur diversion vor zaying, what 'cham going to convorme yaur worship conzarning. But virst and voremost 'che must zay one thing (and that's not two), and that iz, az touching yaur Jurnall, that cometh here onze a week: it iz zo witty, and zo huge clever, that aul the tawne likeith it, and zay, that zartany yaur worship must be vazzly learned, and when 'che read it to my wife JOANE, we boath laff, till we are welly ready to vor joy. But that is not what 'che writheth about to yaur worship, only that, by the by: ant to make short of my story, 'che must convorme ye, that my spouse me have gotten betwixt uz one only zon, who is kalled Nathan, and who cometh twenty-three next grass: and thoft 'che zayeth it, he is an sprunny a buoy of his age, as onny iz in the tawne of Taunton Deane, or vive miles round it. Now az he is my only cheeld, che have brost'n up a schollard; and 'che thoft vor to zend'n to the varsity at Kambridge, and make a doctor of visick of 'n,' &c. I need hardly say that "Baviz" stands for *Bavius*, the "Sylvanus Urban" of the *Grub Street Journal*, or that the "Pig-Asses" is the name of the sign, *Pegasus*, under which the fraternity of Grub Street was supposed to assemble. F. G. STEPHENS.

TO CORRESPONDENTS.—R. G.—G.—W. H. L.—D. B.—A. H. (Yes)—J. P.—F. N. B.—J. E. St. J.—W. F. H.—G. B.—T. J. E.—A. M. C.—received.

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1872.

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payable half-yearly—viz., on 1st January and 1st July. In the above
amount provision is made by the retention of an equivalent number of
the Bonds of this Loan, for the optional future conversion of the
existing external Honduras Government Loans. Issued at 80 per cent.,
and to be redeemed at par in sterling within 15 years, by Half-Yearly
Drawings on the 1st April and 1st October in each year, by means of an
Accumulative Sinking Fund of 3 per cent. per Annum. Such
Drawings to take place in London. The first Drawing to take place on
the 1st October, 1872.

The instalments to be paid as follows:—

15 per cent. on Allotment.
15 per cent. on June 15th.
15 per cent. on July 15th, less the accrued interest on the respective instalments.
15 per cent. on August 15th.
20 per cent. on September 16th, when definitive Bonds with a Coupon attached, due 1st January, 1873, will be given in exchange for fully-paid Scrip.
80 per cent.

Interest will commence from 1st May, 1872.

The instalments may be anticipated at any time, when an instalment falls due, under discount at the rate of 10 per cent. per Annum.

PROSPECTUS.

His Excellency Señor Don Carlos Gutierrez, Minister Plenipotentiary for the Government of the Republic of Honduras to the Court of St. James's, being authorized by full powers, dated 24th November, 1871, to raise for his Country a Loan for the purpose of adapting the present railway system of Honduras to the construction of a Ship Railway across the Republic of Honduras in accordance with the plan of Mr. James Brunelles, M.I.C.E., the Government Engineer, is prepared to receive applications for the sum of 15,000,000*l.* sterling nominal, at the Honduras Government Financial Agency, 8, Moorgate-street.

The Loan will be represented by bonds to bear 10*l.* per cent. per annum, payable half-yearly, on the 1st January and the 1st July in each year.

The whole Loan will be redeemed within 15 years by an accumulative Sinking Fund of 3 per cent. per annum, to be applied by half-yearly drawings, to take place on the 1st April and 1st October in each year, in the proportion of the amount allotted or some other proportion, in such a manner as to leave a balance of 10*l.* per cent. per annum.

The bond will be paid off at par on the 1st of July or of January next following.

This loan is raised with a view to the construction of a railway, capable of carrying ships of large tonnage, without detouring the same between the Atlantic and Pacific Oceans, or passing through Puerto Caballos on the former, and the Bay of Fonseca on the latter. To effect this, Mr. James Brunelles, M.I.C.E., has prepared designs to be carried out and used, in conjunction with the well-known system of hydraulic lifts, whereby vessels may be placed upon and conveyed by the railway, with the utmost ease and safety.

The detailed Plans, Drawings, Models, and specifications can be inspected at the office of the Honduras Government Financial Agency.

Some idea of the immense importance of this undertaking to the commercial world can be gathered from the carefully prepared report made by Mr. Brunelles and contained in the "Mr. Edward Woods, M.I.C.E., which accompanies this Prospectus, and from which the following is an extract:—

"According to official reports presented to both Houses of Parliament by Her Majesty's Government, and other statistics, the total tonnage cleared annually for shipment round Cape Horn is as follows:—

" To and from Great Britain	16 millions of tons.
" other European Countries	10 "
" Central America	8 "
" United States of America	20 "

Total 54 millions of tons.

Now, estimating that less than one-half of the said tonnage, viz., twenty-five million pases over the intended Ship Railway across Honduras, a sum of four dollars, or 10*l.* only, is charged per ton, leaving, after deducting 5 per cent. for Working Expenses, two dollars, or 8*l.* net per ton, the Ship Railway would pay a net sum of ten millions sterling per annum.

It is therefore evident that a Ship Railway across Honduras would be a profitable enterprise for the Government as well as a great boon for the commercial interest of the world. JAMES BRUNELLES.

5, Victoria-street, Westminster, 21st March, 1872.

To His Excellency Don Carlos Gutierrez, Honduras Minister in London.

Excellency—I concur with Mr. Brunelles in the opinion that, under the conditions assigned by him in reference to curves, gradients, and security of road-bed from settlement, a Ship Railway can be constructed across the Isthmus of Honduras, so as to connect the oceans east and west.

I see no difficulty in carrying out adequate mechanical arrangements, such as described in outline by Mr. Brunelles—for lifting ships out of the water by hydraulic lifts; and placing them into transhipping docks for loading and unloading the same of railway; and for afterwards lowering them again into the water.

The precise constructive details can, I suppose, only be settled definitively after the survey of the line and of the ports has been completed.

(Signed) EDWARD WOODS.

3, Storey's Gate, Westminster, April 3rd, 1872.

To His Excellency Don Carlos Gutierrez, Honduras Minister in London.

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The precise constructive details can, I suppose, only be settled definitively after the survey of the line and of the ports has been completed.

(Signed) EDWARD WOODS.

3, Storey's Gate, Westminster, April 3rd, 1872.

To His Excellency Don Carlos Gutierrez, Honduras Minister in London.

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